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ABSTRACT

This annual publication of the Australian Association for the Teaching of English contains reviews of books in ten categories: teaching principles and practice; source books; composition, writing, rhetoric; language; poetry and prose; drama; criticism; mass media/general studies; multi-media kits; and the retarded reader. Also included are an index of advertisers, an index of the books reviewed (listed by title), and a list of the reviewers. (JM)

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A.A.T.E.
GUIDE TO ENGLISH BOOKS
1974

Edited by Ken Watson

CONTENTS

Teaching Principles and Practice	3
Source Books	13
Composition—Writing—Rhetoric	22
Language	27
Poetry and Prose	29
Drama	42
Criticism	50
Mass Media/General Studies	56
Multi-Media Kits	61
The Retarded Reader	64
Index of Advertisers	67
Index of Books Reviewed (by title)	67
List of Reviewers	68

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The quarterly journal of the Association, *English in Australia*, is edited by Warwick Goodenough. Subscription rate to non-members of a State association: $3.00 per annum.

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TEACHING PRINCIPLES AND PRACTICE

English for a New Generation by Hans P. Guth (McGraw-Hill) New York, 1973, 200 pp, Hard cover, $5.50.

New Movements in the Study and Teaching of English ed. M. Bagnall (Temple Smith Lothian) London, 1973, 249 pp, Hard cover, $5.75.

Teaching English in the Middle Years by Bernard Tucker (Ward Lock International) 1973, P'back, $2.85, Hard cover, $5.40.

The Case for Examinations by Frank Just (Australian Council for Educational Standards) Melbourne, 1973, Pamphlet, 30 cents.

This year's general books on the teaching of English share the theme of English in its environment.

English for a New Generation refers to a new generation of scholars and teachers, as well as pupils. It is a valuable compendium of modern knowledge of, and about, English. More detailed than James Britton's and Roger Shuy's excellent surveys for UNESCO in 1971, Hans Guth's book combs through the relevant scholarly literature—the grammars, the schools of literary criticism, and so on—in quest of principles of knowledge that are valid for humane and intelligent English education in contemporary, pluralistic society. The result is a formidable justification of a programme focused upon enlargement of competence to 'talk' and 'talk back', with due and informed choice of *means*. Guth gives reasons for being quite wary of attempts to impose systems, closed objectives, 'marks' and the like upon the necessary processes.

A similar basic outlook informs *New Movements in the Study and Teaching of English*. It opposes English as verbal 'showjumping', and is in accord with Guth that the subject matter is ultimately personal. But it is social, too, and many of the essays explore social implications. James Britton and Walter Allen write fascinating accounts of the history of English teaching, informed by their long personal experience. Roger Applebee writes on the British and American dialogue on the teaching of English, and Garth Boomer gives an excellent account of the situation in Australia, in which he wonders whether the evident humanising of the subject may have been too easy to be real. There are many other distinguished articles; even an intriguing posthumous piece by W. H. Auden. The total impression is of a liberal conception of English attempting to define its role in relation to an environment not necessarily comprehending or sympathetic.

Teaching English in the Middle Years gives a less rosy picture of British English teaching in the years corresponding to upper primary and junior secondary grades than is often given, and endeavours to help teachers with theoretical and practical material, with the emphasis on the practical. The broad approach is similar to that given in the other books under review. The vision of class management illustrates the approach, involving a mixture of class work, work with varying groups and individual work. Normally, each day, a teacher will 'spend about twenty

minutes reading to the class . . . some time improvising drama . . . some time hearing the less able readers and making sure that the children get opportunities to talk in a constructive way. It should be possible to give the children the chance to write each day—a variety of "types" of writing, from the mechanical to the personal. On many days the teacher will want to spend a brief period drawing the attention of a section of the class (occasionally the whole class) to a point of construction which they may not be too sure about. In addition, a good deal of time will be carried out in projects and topic work'. In general, Tucker is assuming that English is not a separate time-tabled subject, but is taught in healthy relation to other school pursuits. In one sense there is nothing new in this; in other senses, it is new and even alarming to some people. *Teaching English in the Middle Years* backs up its general approach with one of the best and best-annotated lists of books and other relevant resources that I have ever seen.

Dr Just's pamphlet defends examinations on the grounds that education is concerned with knowledge, that knowledge is information which (somehow) generates skill, and that 'academic justice' is best done by the public examination of knowledge by subject experts. Is it or is it not strange that in Australia in 1973 a body sponsored by prominent academics (in English especially) would produce a piece that in ideology shows no significant advance on that of Mr Gradgrind? Dr Just stands for academic standards, he claims, yet there is no evidence in his work or any acquaintance with the established academic work on knowledge and its assessment. On knowledge, there is no recognition of the various forms and levels of knowledge as they have been analysed by Hirst or Gagné and many others, who have collectively exposed the fallacies of simplistic thinking in this area. On assessment, Dr Just reveals no acquaintance with the scholarly work on the grave problems of sampling and validity and reliability. Reference to even one major study, *English and its Assessment* (Maling Keepes and Rechter, A.C.E.R.), might have led Dr Just to at least begin to grapple with the very difficult issues he so readily glosses over.

Dr Just's negative case is hardly better than his positive one. He lumps together all reformers or critics under a single anathema. Mild souls who put the case—with some evidence—that some form of cumulative assessment with moderation might be more valid and do less harm, are identified with the ratbag fringe of the left. (That there is a ratbag fringe of the right is not noticed.)

Weak though the positive and negative cases are, as put, these are strong compared to the relationship of the argument to mundane realities such as the sheer logistics of examinations. Dr Just laments the demise of public examinations below, as well as at, matriculation level. He has not taken the trouble to find out such facts as that if a three-hour English paper were still set at the N.S.W. School Certificate, 75,000 or so papers could only be marked by conscripting all qualified persons and locking them up for over a month. The next month, of course, they would have to stay locked up to mark the Higher School Certificate. The trend to remain at school for the 'examination years' makes one consider

whether similar problems will not soon be upon Higher School Certificates, too—if this is not already the case. In short, examinations are for an elite, if for no other reason that when everyone takes them, there are not enough experts to mark them.

No doubt there is a conservative case for examinations and all they imply, which would be worth putting. But Dr Just's case is not it, unless it is considered that ill-informed dogmatism, indiscriminate condemnation of opposing views and the ignoring of relevant historical changes are satisfactory forms of debate. I believe that there are many Dr Justs in the environment of English in this and other countries. I fear that English has developed its new and better ways too much internally, with too little effort to explain and justify them to others. The evidence is, as James Britton asserts in *New Movements*, that 'There is no future in trying to go back to the educational manners and methods that worked forty years ago'. But has the evidence been put adequately to the public, and even to the profession? Some of the books at least try, but they may be preaching to the converted.—G.L.

The Language of Primary School Children by Connie and Harold Rosen (Penguin Education) Harmondsworth, 1973, 286 pp, P'back, $2.20.

Understanding Children Writing by Carol Burgess, Tony Burgess, Liz Cartland, Robin Chambers, John Hedgeland, Nick Levine, John Mole, Bernard Newsome, Harold Smith and Mike Torbe (Penguin Education) Harmondsworth, 1973, 189 pp, P'back, $1.70.

Harold Rosen, in an article published some years ago, stated that education is 'breathtakingly undocumented'. He meant that we had very few records of what children and teachers actually say and do in schools.

Thanks to people like Harold and Connie Rosen and the *practising teachers* who contributed to *Understanding Children Writing*, we are beginning to know more, at least about language in schools. Thanks also to Penguin Education who in the last four years have produced an array of hard-hitting, thoroughly readable documents on education in all spheres. It is indeed sad to hear that Penguin Education has now been disbanded. I know at least one Australian English teacher who will be framing a petition.

The Language of Primary School Children is a crisply written record of Connie Rosen's wanderings all over England as a researcher for the Schools Council Project on Language Development in the Primary School.

The 'blurb' says her recording is 'lively', 'humane', and 'readable'. I concur. But there is much more to this book than sensitive chatting about the many transcripts of children's talk and examples of children's writing.

Connie Rosen has an incisive mind and sets her discussions against a well-articulated theory of language. Without being condescendingly didactic, she is able to provoke her readers into some pretty serious re-thinking about the learning of language in our primary schools.

I admire her ability to clinch a point with a memorable turn of phrase. For instance:

> 'I would not want to suggest a return to the "discussion" in which the teacher is a sort of benevolent sheepdog to the children's language, marshalling it and ordering it through gates and safely into the fold . . .'

or

> 'I have seen planned curricula from overseas which look like telephone directories and in which every moment of a child's day in school is budgeted for. What cannot be budgeted for is what is happening to individual children.'

The book looks at Talking, Reading, Writing and Drama but it is fair to say, I think, that the work on reading and drama is less exciting, largely because, as Connie Rosen admits, it was hard to find good examples in the schools, particularly in the area of drama.

As a student of Harold Rosen last year I found this book compulsive reading, especially the pithy section entitled 'Notes', contributed by Dr Rosen himself.

As a convert, I recommend this book to all educationists, but particularly to teachers of children (and English!) at *all* levels.

From the same, or a similar stable, that is, the London Institute of Education, English Department, where they still drink strong draughts of James Britton, comes another fascinating piece of documentation, this time of writing in the secondary school.

Tony Burgess sets the studies in a framework with a clear exposition of the theory underlying the work of the Schools Council Writing Research Unit which undoubtedly provided the inspiration for the school-based studies which follow.

What we are offered is, I feel, an historic breakthrough in language studies, a look at writing in *all* subjects, in *all* its dimensions in the secondary school.

The emphasis placed by all writers is refreshingly on *writing to learn* rather than on learning to write.

The teacher writers are neither sentimental, nor self-congratulatory in their commentaries. The focus is always on the child and what he has done or is trying to do in writing.

You cannot help but emerge from a reading of this book better equipped to help writers and to foster worthwhile writing in your school, whether you are a teacher of chemistry, a mathematician or even if you are a headmaster.—G.B.

Resources 1—Ideas for English Lessons ed. Michael Dilena (Australian Association for the Teaching of English, Inc.) Adelaide, 1974, 63 pp. P'back, $1.20

Resources is a collection of practical suggestions reprinted from issues of *English in Australia*. It will be welcomed by all those teachers who have requested that such a collection be made, and is sure to attract more enthusiasts in primary, secondary and tertiary fields.

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—advisory editor Barry Carozzi

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There are forty-seven suggestions for lessons giving for each the aim, level, procedure and brief comment. Titles are arresting, for example, The Benefactor, Advertising a Play, Write Your Own Obituary, Phoney Voices, Press Conference, Word Craze, Lonely Hearts: the lessons outlined are thoughtful, imaginative and provide valuable and enjoyable learning experiences. There are many suggestions for group discussion and activities, for writing in various modes (in role of participant or spectator), and with a sense of audience and situation.

Resources is sure to generate class enthusiasm and delight in the personal and social uses of language.—M.I.A.

Reading and Teaching the Novel, Vol. 2, ed. Ken Watson (E.T.A. of N.S.W.) 1974, 44 pp, P'back, $1.30.

This second volume of *Reading and Teaching the Novel* includes suggestions for treatment of *A Wizard of Earthsea, Tom Sawyer, The Beethoven Medal, To Kill a Mockingbird, The Catcher in the Rye* and *The Horse's Mouth*. Here is discerning and practical fare for the busy teacher.—M.I.A.

Readings for Teaching English in Secondary Schools ed. Theodore Hipple (Collier-Macmillan) New York, 1973, 484 pp, P'back, $5.50.

The Teaching of English in Secondary Schools, Assistant Masters' Association (Cambridge University Press) Cambridge, 1973, 4th edition, 250 pp, Hard cover, $8.25.

Neither of these two collections of articles on English teaching matches Owens' and Marland's *The Practice of English Teaching* (Blackie), reviewed in the 1971 *Guide*, but both contain worthwhile material. The American collection, despite the inclusion of some mediocre material, is more comprehensive. Unlike other similar books from the U.S.A., it contains some articles of British origin, notably Andrew Wilkinson's 'The Concept of Oracy' and Leslie Stratta's excellent 'Some Considerations When Marking'. (The latter article is also to be found in the Stratta, Dixon and Wilkinson volume, *The Patterns of Language*.) The 4th edition of *The Teaching of English in Secondary Schools* is a tremendous improvement on the previous (1966) edition; indeed, the book has been completely re-written. It contains sixteen articles covering all the main aspects of English teaching; all are sensible, balanced discussions, and thus worth reading, but the teacher who has read widely is unlikely to gain many new insights from the book.—K.W.

English in New Zealand ed. George Bryant & Bernard Gadd (Heinemann Educational) Auckland, 1973, 58 pp (June), 66 pp (September) Subscription $2.80 per annum.

In their introduction to the first of these journals the editors state their aims: "to circulate news and ideas about English teaching in general, and about the teaching of special skills; to criticize works; to describe new techniques; to make practical suggestions; and moreover to provide a channel for anyone concerned with the promotion of English language and literature and for the pooling of resources and sharing of ideas."

Each journal is planned under section headings—Articles, Probe, Mime-Topics, Opinion, News and Around, Reviews, Notes and Survey, the last inviting response from readers. The first article, 'What Is English?', is by Russell Aitken, Curriculum Development Unit Officer, Department of Education, Wellington, who attended the UNESCO Seminar on the Teaching of English in Sydney in 1972, and the AATE Conference in Sydney in 1973. Other articles in the June number include 'Groups in the English Class', 'How to Make a Movie', 'Reading in Secondary Schools', and 'Blue Umbrellas: Poetry and Creativity'. Contributors include senior lecturers in English, librarians, heads of English departments, teachers, student teachers, an ex-student and the director of the Living Theatre Troupe in Auckland.

A well-planned, stimulating journal, reflecting changes in English teaching and aims. A subscription for three journals in 1974 is $2.80. —M.I.A.

A Space on the Floor by Colin King (Ward Lock Educational) London, 1972, 150 pp, Hard cover, $6.22.

In the post-Brian Way period there has come a plethora of books addressed to the teacher of drama. This one which pursues theory and practice through a progressive course for junior secondary classes is unquestionably one of the best to emerge from the ruck. Every English teacher, whether an experienced and confident drama teacher or merely an occasional dabbler, will find this immensely useful for up-to-date ideas, exercises and hints.

The book, of course, draws on the best books which have preceded it—like *Child Drama* by Peter Slade, *Development Through Drama* by Brian Way, *Modern Educational Dance* by Rudolf Laban, *Improvisation* by J. Hodgson and E. Richards, *Teaching Drama* by R. N. Pemberton-Billing and J. D. Clegg—but coheres these derived concepts and practical suggestions and advances some interesting ones of its own, especially on the use of the circular space.

A Space on the Floor covers both creative drama and theatre, and in addition offers appendices on mask-making, using recorded music, audio-visual aids, and a speech and drama syllabus. Highly recommended. —D.C.R.

Making Poetry by Brian Powell (Collier-Macmillan) Canada, 1973, 180 pp, P'back, $3.00.

Making Poetry extends the ideas used in the author's earlier *English Through Poetry Writing*. Indeed, perhaps it would have been better as a second edition of that book than as a separate volume, for there is little really new in it. Mr Powell provides some handy recipes for the occasional lesson, but his methods, if used to excess, could well encourage writing of somewhat distressing superficiality. The book contains an extraordinary chapter, 'Profiles of Distinguished Teachers', which is not only irrelevant to the book's concerns but almost embarrassing in its shallowness.—K.W.

Independence in Reading: A Handbook on Individualised Procedures by Don Holdaway (Ashton) Sydney and Auckland, 1972, 100 pp, P'back, $2.50.

This handbook was first written as a teacher's guide for the well known and respected *Scholastic Core Libraries*, a scheme designed to 'present a structured introduction to individualising procedures in the teaching of reading'. It collates the best theory and practice on individualising reading instruction, and shows how a resourceful teacher might implement it methodically in a normal classroom. Mr Holdaway has done a fine job in balancing theory (including some of the latest linguistic theory) and classroom practice and producing a book that, while directive and useful, pays teachers the compliment of justifying the approach it recommends on theoretical and philosophical grounds. —S.E.L. (Condensed from *E.T.A. Newsletter.*)

Small Group Discussion by David Mallick (E.T.A. of N.S.W.) Sydney 1974, 26 pp, P'back, $1.00 (post free).

Educators such as James Britton who have long been concerned with the ways children use language and how they use language to learn have been pointing out to us for some time now the importance of classroom talk in the learning process. Even at the secondary level, talk may be a necessary precursor to writing and more abstract forms of thinking. David Mallick's book provides an excellent example of the way talking to learn can be introduced into the classroom. The transcripts of groups of children left alone to talk about a poem provide some important insights into how children may go about working out the meaning of a poem. This is a book about children learning. It will be of practical value to all teachers.—J.R.

Presenting Poetry by J. H. Walsh (Heinemann) London, 1973, 111 pp, P'back, $2.85.

The late J. H. Walsh, who was both teacher and poet, here describes the presentation of poetry through discussion, supporting his account by detailed reference to twenty-two poems, half of which are suited to junior classes, the other half to seniors. 'A good discussion,' he writes, 'is characterised by looseness and informality, and the teacher's manner is often indirect, tentative . . .' One suspects that Walsh taught in grammar schools; he seems to have the brighter pupils in mind. His comments on the individual poems are often quite illuminating, and the book can be recommended to teachers who are not entirely confident about handling classroom discussion.—K.W.

English for Children of the Global Village by Paul Lamb, W. J. Crocker, G. O. Aubry, R. J. McDonald (Angus & Robertson) Sydney, 1973, 257 pp, Hard cover, $6.00, P'back, $4.00.

It is one thing to be in the vanguard of change in theory relating to the teaching of English in 1974; it is another to attempt to apply that theory to practice. Lamb *et al* have done both within the confines of one medium sized document (257 pages). Stars on their hands! The children of the global village should be grateful.

LEC of the GV is in 5 main parts: Language, Thought and Communication, Speaking and Listening, Writing, Reading, Literature. In the sub-sections of each of these longer categories aspects of the main parts are treated. For instance in Part 1 there are six sub-sections of the category: Speaking and Thinking, The Nature of Communication, The Child's Acquisition of Syntax, Language and Culture, Language and Personal Growth, Language Knowledge and Language Use. At the end of each part there is a useful though not exhaustive bibliography.

The depth achieved in the wide array of topics is remarkable considering the necessity for economy of length. Where a rather large area is treated in short compass the argument is always tightly held in prose that is clear and concise. Seldom does one feel that a subject has not been given at least a good introductory consideration, although massive topics like spoken language acquisition, beginning reading, and children's literature are obviously not fully developed here. Probably it is the very nature of the general introductory encyclopaedic text that produces such a problem. I must admit to feeling uneasy about the very scant treatment of transformational grammar as opposed to structural grammar (no mention of Chomsky's *Aspects of the Theory of Syntax*) to the omission of (even the names!) of Carol Chomsky and Paula Menyuk in research on language acquisition; to the omission of comment on the UNESCO seminar on the teaching of English (1972); to the paucity of references to books of poetry for children, and to much contemporary junior fiction; to the omission of post-Bernstein thinking on language codes by scholars such as Herbert Ginsburg.

Nevertheless, the text has a sparkle to it and is most readable. It should be a valuable book on method courses in colleges, a welcome addition to the school reference library, and a worthwhile purchase by individual practising teachers of primary classes, particularly when the wide array of applications of theory is considered.

One final plea! Why is it that publishers do not encourage their authors to include the most recent additions to the field, if only in bibliographies? Connie and Harold Rosen's *Language of Primary School Children* should be here, also Carol Burgess *et al. Understanding Children's Writing*. This type of omission makes the text seem strangely out of date.—G.W.

Reading Improvement in the Secondary School by E. Dechant (Prentice-Hall) New Jersey, 1973, Hard cover, 429 pp, $10.95.

Dr. Dechant's book belongs in each school and English department library for frequent consultation by reading teachers. His work on kinds of problem readers (the retarded reader, the slow learner, the retarded gifted child, the kinds of dyslexic, the aslexic, and others) would be very helpful reference in specific cases.

His comprehensive setting out of such areas as phonic groups, word groups, vowel affective consonants, compounds, and structural skills with suggested teaching procedures is very useful. The author has given much, and well; his chapters on the secondary learner, de-coding processes, and

corrective and remedial work, are some most helpful sections. Research is sound, and the production of high quality.

Detracting features include his wrapping single points in lengthy reiteration and verbosity, and American tests, materials, and references. However, this book serves a ready function for consulting at need by the teacher, and is an excellent supplement to the range of Australian and British books for the growing professional needs of reading in our high schools.—R.I.

A Question of Competence: language, intelligence and learning to read by Justin Eshbein and Robert Emans (SRA) Chicago, 1972. Pbac., 232 pp. $6.75.

A perceptive and important book, and fairly heavy reading, though all its prose is clear it makes demands on concentration and intellectual exercise. A few aspects of its American origins are superficial irrelevancies to the Australian reading teacher, and should not deter from close reading of the whole. As Britton's *Language and Learning*, and John Holt's *How Children Learn* and *How Children Fail* add immeasurably to one's professional competence, give depth to one's knowledge of what one is teaching, how and with what effect, so after reading them this work will bring a sound foundation to the work of the reading teacher.

Obviously offering much to the infants' school teacher, it is all highly relevant to the work of the high school remedial reading teacher. How do people learn their language, what goes on mentally, how are sentences understood, what is the relationship of mental development and learning to read, what of the development of formal thought, what of concept learning and verbal learning, of optimal learning rate and environment?

Thoroughly researched, focused on Piaget, Chomsky, and Vygotsky and Lenneberg, the main text and its thread of exemplifying material helps make a surer, more professional teacher in this field.—R.I.

SOURCE BOOKS

Youth Communicates by D. J. Drinkwater, F. K. Allen, G. A. Davies, C. T. P. Diamond, R. D. Grice and D. C. Young (John Wiley) Sydney, 1974. Two volumes, Hard covers, each $4.95.

Vol. 1: **The One Way Possible**, 284 pp. Vol. 2: **Know Thyself**, 282 pp.

This series is designed for the last two years of secondary school. Each volume covers six themes (Vol. 1: Law and Authority, Bloom of Youth, Beyond Material Things, Women, Love, The Eighteen-Year-Old Adult; Vol. 2: Storm and Stress, Crime and Punishment, Prejudice, Relationships, Abnormality, Youth and Age). Dr Drinkwater, in the common Preface to the volumes, decries conventional distinctions between language and literature, oral and written work, as illogical and productive of sterility in approach. The themes have been chosen on the basis of research among Australian adolescents. 'Certain specific ethical or social stands are taken at times . . . (but) the series is consistent in its intellectually open-minded approach to most issues raised.'

Each section contains approx. 25 extracts, with prose predominant, but poetry (and to a lesser extent drama) are included under each theme. Each volume contains 8 or 9 full-colour reproductions. A sample section ('Women') contains in order: 7 black and white illustrations, 3 in colour, extracts from *The Rivals*, *The Female Eunuch*, *Sense and Sensibility*, *Pictures from an Institution*, *Macbeth*, 2 Madonnas (B/W), the *Hail Mary*, extracts from *Portnoy's Complaint*, Lovelace, Browning, Swift's *Letter to a Young Lady*, *Spectator* Essay, extract from *The School for Scandal*, 'La Belle Dame . . .', another *Spectator* essay, part of the *Shrew*, more Browning, some H. H. Richardson, more Greer, some *Daily Life in Ancient Rome*, a Wizard of Id cartoon, and extracts from *Unshackled*, and *Up the Down Staircase*.

This may give some idea of the balance which is fairly typical of all the units. There is a kind of 'continuity' between each item, but formal questions and suggested exercises are reserved to the back of each book, after the style of *As Foolish as Monkeys*.

The books seem very valuable for senior courses, particularly at their price, and have the added advantage of appearing more usable and useful for the average teacher than some of the more ambitious books for students at this level. Highly recommended.—G.A.C.

The Receiving End ed. Peter Medway (Penguin English Project Stage Two) 1973, 128 pp, P'back, $1.55.

It is hard to be objective about a book when its contents have stirred you emotionally. Hopefully pupils will feel the same reaction. Give them the opportunity. Extracts like 'The Arrest' from Kafka's *The Trial*; 'Taken to a Cell' from Arthur Koestler's Dialogue With Death; and 'A Beating' from Sean O'Casey's *Autobiographies* should certainly stimulate pupils and extend their emotional awareness.

The extracts 'Men and Housework' by Pat Mainardi and 'Life of a Housewife' by Beverly Jones will also provide discussion points for the classroom.

The poems and extracts from literature and drama in this book offer readers some of the best modern literature on very relevant topics, colloquially expressed in the phrases on the front-end page as 'getting conned', 'getting sorted out' and 'copping it'.—R.A.

Glimpses in the Dawn A Source Book for Creative Writing by G. F. and B. W. Brookes (Cassell) Australia, 1974, 64 pp, P'back, $1.95.

Photographs seem always to be a most successful stimulus for writing. The same pictures can and do provoke completely different responses from a group of children. Partly because of the nature of the photographs and partly because of their poor reproduction this collection is not as effective as it could be. The questions and suggestions that accompany the photographs are too specifically directed towards a particular approach or topic for writing and thus the real effect of the pictures on the writers may never be recorded. Let pictures speak for themselves and accompany them with a few carefully chosen open-ended questions if you really want young writers to respond personally and creatively to the stimulus.—J.R.

Communicating: 1 Themes in Integrated English by Roslyn Coleborne (Angus & Robertson) Sydney, 1974, 68 pp, P'back, $2.25.

As we are told on the back cover 'this is an integrated English course designed to encourage many varied experiences in talking, writing, acting and doing things.' The emphasis is on developing language and communication skills and I think this book will go a long way towards achieving its aim, and, of course, the aims of the syllabus.

It appeals to the young person's (man's?) basic ego-centricity with the first unit on *You*. With poems by young writers (approximate ages 9-11) and sensible, interesting suggestions for various activities, it would be a good book to start with a First Form class. Other units are entitled *People*; *Sights, Sounds and Smells*; *Family*; *Wings and Webs* etc. It is not an anthology of literature on these topics, but an activity guide which should involve pupils in exploring the world of language by doing and discovering.—R.A.

Begin at the Beginning by G. K. Leask (Jacaranda) Milton, Q., 1973, 135 pp, P'back, $2.50.

Yes it's another theme book. Rigby, Cassells, Reed, Holt Saunders, Wiley, Nelson, McGraw-Hill etc. all have their series so this time it's Jacaranda's turn. *Begin at the Beginning* is an attractive book full of drawings and photographs. The passages themselves have been chosen for their interest and appeal and it is obvious that Form One students will enjoy the extracts from Colin Thiele, Dal Stivens, John Steinbeck, Geoffrey Trease and others. However, even though there is a good variety of exercises, the author seems imbued with letter writing. Twelve pages of the one hundred and thirty-five pages are taken up with this rather limited aspect of English. *Begin at the Beginning* is a stimulating and practical theme book, that will be successful in the classroom. But I can't help feeling that it's all been done before.—R.K.S.

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Topicsheets ed. Barry Dwyer, Ken Wardrop, R. D. Walshe (Reed Education) Sydney, in association with the E.T.A. of N.S.W. The contents of each envelope are 40 Topicsheets of one title (e.g. Drama) Price per pack $4.75.

The topics are *The Daily Newspaper; Fantasy; Communication; Leisure; Listening; Exploration; Drama; Home & Family; Writing Poetry; A Little Anthology of Poems; You & Your Emotions; The Story; Speech & Writing; Look, Talk, Then Write; Do You Have an Open Mind?*

A glance at these titles will show you the wide range of very important subjects these sheets cover. There is a good balance between subjects designed to develop skills, and those designed to develop interests. Hopefully, all students will integrate the language activities of reading, speaking, listening, writing. Certainly the topicsheets are interesting and at times very demanding and challenging. The four-page sheets are necessarily concise but there is plenty of scope for the teacher to extend the work on the sheets in a variety of ways. As it should be, the emphasis is on stirring the pupils' interest and leading them to delve further either in groups or individually.

The editors and writers of these sheets have done a good service for teachers in providing a resource of ideas, particularly when the demands of the syllabus can exhaust the imagination of even the most creative teacher. These meet an immediate need most suitably.—R.A.

Explore and Express Book 3 ed. K. Watson, D. Reid et al. (Macmillan) Melbourne, 1973, 229 pp. P'back, $2.95.

Explore and Express 3 continues the thematic pattern of its predecessors. It contains thirty-seven prose selections and twenty-eight poems. Language in use is stressed: five sections of the text are devoted to language, and each treats its subject imaginatively. Each unit contains suggestions for individual and group drama, and a radio and TV script are included. The mass media study begun in the earlier books in the series is continued, with special emphasis on advertising.—R.K.

Perceptions: Coming to Life ed. D. Murdoch, W. Pritchard, J. Stewart (Macmillan) Melbourne, 1973, 127 pp. P'back, $2.95.

Attractively presented, this source book groups the prose and poetry selections into five main units: Taste, Sound, Smell, Touch, Sight. It is basically a book which aims to stimulate creative writing, although there are some questions for discussion. A wide variety of writing responses is called for in each unit (Write a play . . . . design a poster . . . . write a sample invitation, prepare a news bulletin . . .). Some excellent dramatic activities based on each of the five senses are listed in the back of the book. Suitable for First Form or Grade Six.—P.Y.

Insight into English, Book 3 ed. F. Allen and D. Young (John Wiley) Sydney, 1973, Hard cover, 215 pp. $2.95.

The six thematic units in this book contain forty prose passages (selected from books like *The Pigman* and *Diary of Anne Frank*) and

seventeen poems, half of them in the final unit. Each passage is invariably followed by discussion questions, suggestions for writing and vocabulary exercises. The writing suggestions are reasonably varied but the vocabulary exercises are not. The latter usually comprise matching word with phrase and similar types of exercise. There are no specific suggestions for drama.—P.Y.

Story—An anthology of stories and pictures Books I and II ed. David Jackson and Dennis Pepper (Penguin Education) Harmondsworth, 1973, 159 pp and 192 pp, P'back, $2.10 ea.

Outstanding anthologies; I say this loudly and unequivocally. In every respect—format, quality, variety, illustration, breadth of appeal—these books are superb.

In each of them you will find about thirty pieces of writing, including stories, poems, dramatic dialogues, fables, and jokes. The writers, some of whom are children, are mainly modern, but from many countries so that there is a fascinating variety of scenes and situations. Many stories, for example, those about sport or the American West or adolescent relationships, will immediately appeal. Less familiar subjects, like Ted Hughes' 'Sunday', will prove none the less riveting. If the stories have any one thing in common, it is that they front reality squarely, make readers look very hard at a world that is often ugly and harsh, but at the same time marvellously varied and exciting. Yet the moods of the stories encompass lightness and gaiety; there is nothing depressingly heavy or defeated about the total impact of the books.

Integral with the printed material in each anthology are almost forty illustrations (photographs, drawings, paintings) some in black and white, some in colour, which add another view of reality to the already rich one of print.

Finally, in these books the paper is good, the print clear, the construction solid. They are pleasant books to handle, and they will stand up to wear. They should get plenty of that.—R.C.S.

Some Say a Word Is Dead ed. D. Mallick, J. Mallick, R. Lewis, F. Christie (Holt Saunders) Sydney, 1973, 208 pp, Hard cover, $3.25.

Some Say a Word Is Dead is visually very striking, with a host of photographs and drawings, a large number of different coloured pages and variations in the colour of print used. Three of the seven major chapters are aimed at stimulating creative writing around the themes of The Modern World, Contrasts and Animals. In three other chapters imaginative prose and poetry selections are integrated into three thematic units (two to do with school and one on points of view in connection with war and with man and animals). The selections are accompanied by questions, many provocative of thought and discussion and some drawing attention to important language concepts.

The remaining section of the book is its long media unit, 'Writing for Radio and T.V.' This unit is an excellent introduction to the two media and gives many suggestions for 'fun' and purposeful student activity, including group work.

All in all an exciting book which should stimulate Second and Third Form pupils.—P.Y.

Let's Talk of Many Things by F. Barrington and Helen Menzies (Cheshire, 3rd Ed.) 1973, 70 pp, P'back, $2.95.

This new edition of a text first published in 1966 has been given a strong visual dimension. The new presentation, spirally bound, is an attractive reservoir of ideas, starting points and information designed to stimulate and to sustain talk.

Section One offers a host of ways, some well-tried, some novel, in which we can play with words and gestures. Visual accompaniments are suitably arresting, particularly the photography.

Section Two enters into the didactic realm of 'how to . . .' (How to give directions, demonstrate a process etc.). At this stage, some teachers may share my apprehension that the authors perceive talk too narrowly as a game which can be regulated by the umpire's whistle.

Section Three is a repository of facts, mainly about the media. The inclusion of this section seems to confirm that the authors are concerned more with the rather formalised aspects of communication than with talk as conversation.

The book has obviously grown out of lively teaching in lively classrooms and for this reason it will prove to be a useful source of ideas for teachers. But talk is not quite so simple a matter as this book might suggest.—G.B.

Living With Your Environment (Viewpoints) by Terence and Marie Sweeney (Hodder & Stoughton) London, 1973, 40 pp, P'back, $1.45. (One of a series of English mini-texts designed for students aged 12-14 years.)

The chapters of this booklet are headed Nature, Animals, and City and Country Life, promising topics for a theme of Environment. The extracts from literature and poetry are well chosen and interesting but the questions following each extract are most disappointing. Multiple choice guessing games 'Choose the ending that best completes each statement' . . . might be necessary for an exam but how stultifying in a classroom! To be fair, the suggestions for further reading, with short extracts from the novels suggested, is commendable, but the booklet seems to be a timid attempt to make English relevant to pupils while still keeping a close eye on the more traditional exercises. The result is rather uninspiring.—R.A.

Positively by Jeremy Long (Angus and Robertson) Sydney, 1973, 32 pp, P'back, 60c.

Positively is a most unusual booklet, depending entirely on comic strips and pictures to get its ideas across. Strangely enough, the author intends this book to be cut up by the students. It is only thirty-two pages in all and while there are some stimulating ideas for creative writing and some unusual drama situations, I feel that a good many of the activities such as Who's Exploiting Whom and Planning Around and those activities concerned with gypsies, drop-outs and crossing a river would be more applicable to the new Social Science course than to English. Yet if you have a spare 60 cents, this book can be your scene.—R.K.S.

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Identity—Penguin English Project Stage Three, ed M. Barrs (Penguin Books) Harmondsworth, 1973. P'back. $1.70.

I have not seen the other articles in this series so to that extent I have no basis for comparison. Attractively presented, the total collection nonetheless leaves a rather nasty after-taste. Built round differing concepts of the manner in which individuals perceive themselves and the reality of the world, the book draws upon a distinguished range of modern writers—British, American and Australian. Many of the prose passages selected, for example, come from quite significant modern works such as Gordon Taylor's *The Biological Timebomb* and novel *Catch 22*. But the total effect produced by putting together all the selected extracts plus poems and extracts from plays is singularly depressing. Modern man, if this selection is any true reflection, is an unhappy, confused, even disillusioned individual and one wishes that the book had had something a little more generous and optimistic about the human condition to offer our generations at school.—F.C.

Catalyst ed. Esta de Fossard (Lloyd O'Neil) Melbourne, 1973, 209 pp. P'back, $3.75.

Catalyst contains twenty-four prose extracts and four poems arranged in six themes. Supplementary material for each theme is included in a final Enrichment section. Grammar, punctuation, writing of business letters, paragraphing and various composition skills are given a hep op-art treatment. Extracts from two plays are included.—R.K.

Exposures Series: Fashion, The Car, Who Says So? Outsiders, Why Do I Feel . . . ? (Heinemann) Auckland, 1973, 20-24 pp. P'back, $1.10 ea.

Each one of this attractively presented series of 24-page booklets examines an area of students' interest and seeks to provide a basis for classroom activity. Each is by a different author so that the approach varies greatly. *The Car*, my favourite, involves group work, media study, advertising, drama, writing and language study suitable for 12-14 year-olds at all levels, including slow learners. *Fashion* succeeds along similar lines, especially for girls. *Why Do I Feel?* relies largely on photographs and poems without exercises. *Outsiders* deals with people who feel shut out, with lots of activities as has *Who Says So?*

The books are well set out and illustrated imaginatively. They should be widely accepted by teachers of junior secondary classes.—J.M.W.

Caves by A. W. England (Oliver & Boyd) Edinburgh, 1973. Kit: $10.80; Anthology: $2.20.

This English anthology of reading material on the theme of 'Caves' and kit of cards with a wide range of suggested activities is designed for pupils 11-13 in mixed ability groups. A kit can provide reading, writing research, oral work, tape recording, movement and drama for up to five weeks. The cards, called Work Frames, are differentiated by colour into four levels of difficulty, with three copies of each card. Activities may be individual or in groups and are all related to extracts from the central anthology, which are generally interesting and of varying difficulty.

This approach to English teaching is to be applauded for its flexibility and accounting for individual differences. A set of anthologies and one kit can form the basis of a varied and valuable programme.—J.M.W.

Making Tracks by R. I. Johnson & J. C. Johnson (Wiley & Sons) Sydney, 1974, 170 pp, Hard cover, $2.95.

Teachers of 1st and 2nd Form slow learner classes will want plenty of copies of this new source book available. As in their earlier book, *On the Move*, the authors introduce a wide range of interests for the young adolescent. Substantial cloth cover, attractive in format, illustration and colour use, *Making Tracks* is a book from which the creative teacher can work outward in many directions. Buy enough for two to three classes and use it imaginatively rather than within the limits of its directives.

Sound remedial reading, spelling development and vocabulary work are included in the plentiful and varied word games. Reading, writing, discussion and drama opportunities are all presented and with them a sense of enjoyment. Themes include surfing, teenage girl's diary, bush-ranging, sports, popstars, horror, country/city life and fast-moving things. Reading extension suggestions include *The Diary of Anne Frank*, *The Spotted Sphinx* and *Ring of Bright Water*.

From my negative reactions, that last area is too limited. Multiple suggestions and at a higher frequency would have greatly enriched the book. I was also disappointed in the lack of quality in the poetry and story selections. These pupils may need an easier syntax, and vocabulary reinforcement, but there's a world of poetry and prose to choose from. Nothing selected calls on any depth or range of emotional response, or matters very much as a concern, or as a piece of writing. Slight amusement is called on, but no anger, joy, sorrow or love, no really problematic subject, though the pupils are at a surge of emotional growth and have real concerns which could have found measure in literature choices. Perhaps future source book writers could miss the surf and Ned Kelly; there are other topics in humanity's scope. The message then is to buy and use *Making Tracks*; don't be dependent on it, and bring much of yourself and the literature that's yours as well.—R.I.

Man and Beast ed. T. V. Cooke (Holt-Saunders) Sydney, 1974, 159 pp, P'back, $2.50.

The very successful Holt's *Impact* series now has its first Australian volume, *Man and Beast*, which begins with Clifford Dyment's well known poem of that name. The poem sets the tone for an excellent thematic anthology of prose and poetry, containing, among other selections, a *Skippy* script, several short stories, poems by John Wain, Blake, Roland Robinson, Louis Macneice. A set of *Man and Beast* could be quite an investment, as there is abundant material here for any class in the junior and middle secondary school.—K.W.

English Today Book 4 ed. F. Allsopp, O. Hunt, K. Small (John Wiley) Sydney, 1973, 234 pp, Hard cover, $2.95.

Attractively designed, this (final?) volume in the series *English Today* is rather livelier than its predecessors and contains a good deal of material that should appeal quite strongly to Fourth Formers. As was the case with the previous books in the series, Book 4 is disfigured by an indigestible slab at the end entitled 'Structure and Usage', complete with exercises in picking out phrases and clauses.—K.W.

COMPOSITION—WRITING—RHETORIC

A new Penguin with the exciting title **Understanding Children Writing** made me rush for a copy, especially since its authors, Carol Burgess and nine others, are disciples of the lively University of London Institute of Education whose brightest star is James Britton.

But the book is content to present problems sharply rather than provide answers. Which is commendable enough for the specialist reader and the research-minded, but will not delight the busy teacher.

It is a collection of school writing, a 'workshop book', a modest attempt to 'illustrate something of the way children develop as writers'. It realises properly that for most children writing is an extremely difficult and stressful enterprise. It glances at the variety of 'Kinds of Writing', probes acutely the writing of 'Shared Experience' and of 'Handling Information' (the main kind in an exam-ridden system), inspects only 'Four Pupils' and Their Writing', talks briefly of 'Difficulties', and, in a long final chapter, invites teachers to think hard about 'Contexts', the varying conditions in which writing is written.

The commentary throughout is in lucid English, untarnished by educational jargon. By the end the teacher finds himself more aware than ever of the child-development problem (which is good) but rather unnerved by its magnitude. I'd have liked more analysis and more opinions—or even hypotheses—from the commentators, for it didn't add much, except in goodly detail, to what I got from Britton's *Language and Learning*.

That's a pity, because I know not many teachers are reading Britton's important book: its 300 pages, for all their sterling prose, look forbiddingly theoretical to them. Fortunately, however, a more accessible alternative has just come to hand. The E.T.A. of N.S.W., as agent for the American N.C.T.E., has just imported copies of **Explorations in Children's Writing**, edited by Eldonna L. Evertts. Though it was printed in 1970, Australian's are seeing the book for the first time. It is virtuously brief (120 pages), with two-thirds devoted to a beautiful exposition by Britton of his main ideas. The other contributions are also useful: Evertts on 'Components of Writing', Richard Lewis on 'A Vital Experience' (every child can write creatively), and Britton and others answering vital questions on literature, English, the writing process, and more.

Had I but space enough and time, I'd rave on about the book. Your English Department isn't up-to-date if it's not familiar with these ideas. So don't fail to send $2.85 at once to 96 Chandos St, Ashfield, N.S.W., for a copy. Apart from telling so much about writing, it's a corrective to the growing number of teachers who've absorbed the 'floods of talk' part of the Britton message but are not giving effect to the importance he attaches to writing ('I don't think I can say how much writing' will be done in the English course, 'but certainly there will be a lot of writing': p. 103). My only basic criticism of Britton is that he fails to see and say that we will never get good teaching of writing until teachers write themselves and carry out many of the writing tasks they set their classes—as

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MUSIC DRAMA IN SCHOOLS by Malcolm John (Cambridge)

ENGLISH IN PRACTICE: Secondary English Departments at Work by Summerfield & Tunnicliffe (Cambridge)

Books available on loan from

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296 Beaconsfield Parade, Middle Park,
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the E.T.A. of N.S.W.'s Writing Group sloganises it, 'Write with your class!'

From the cool sanity of Britton's exposition, I spun into chaos with **The Whole Word Catalog** (also from N.C.T.E. and available from Ashfield at $1.50). This extraordinary, visually horrible slab of a book, with its 128 large duplicated stapled pages, claims to be tuned to the mod youth subculture. Its purpose is to provide hundreds of 'starters' for class and group writing. So there's no sequence to these bits and pieces gleaned from experience in the past five years by turned-on teachers, writers and students associated with the Teachers and Writers Collaborative.

Their manifesto declares for 'encouraging children to create their own literature from their own language, experience and imagination'. And it declares war on attempts to 'teach skills before they are proved to have relevance or relation to the child's interests and needs'. I must say I warmed to this principle: 'Children who write their own literature and who read the productions of other children are more likely to view all literature as an effort to deal with one's experience in creative ways.' Fine! As I lost myself in the *Catalog* I felt I was in the presence of a sort of anti-textbook—though for me bewilderingly unlike the anti-textbook I've been secretly planning for years to write. And yet . . .

It's all very spirited, often zany, sometimes appallingly written. Doubts begin to niggle me—why? Something about its diversity, dispersity, randomity. Help! I confess to feeling a little unhinged. Could it be that there are too many slick tricks here, too much chaos? Might it not in the cause of superfreedom merely aggravate the nervous confusion of a youth bombarded as never before by multi-stimuli? I find myself needing to recall my fundamentalist faith that the principal worth of writing lies in its ability to cut through the confusions of raw experience and discover a unity—one's *self*. Writing at its best is self-composition.

So on second thoughts I favour a cautious use of the *Catalog*, a quite incidental and occasional use, because the English classroom should be concerned chiefly with (lengthy) processes of activity generated, I hope, by the continually manifesting needs of the class or its groups—not just the one-damn-thing-after-another of these *Catalog* 'starters'.

At an opposite pole is **Syntax and Style** by Clarence E. Schneider (Chandler and Sharp, San Francisco, Paper, 320 pp, $US5.95), yet another addition to the American rhetoric-and-reader outpouring. It has the usual scholarly construction and shows attempts at a sort of modernisation, especially in a chapter on sentence kernels and two chapters on sentence transformations. These three openers promise to 'help a student to get inside English sentences'. My belief is that they are more likely to bruise and batter a student's interest in writing—even before chapter four which starts with fascinating stuff like 'Generating Complex Sentences' and 'Analysing Sentences in Context'. Three more chapters like this will certainly finish off the hardiest student, even though, throughout, he is invited to keep glancing forward to compare his 'prentice efforts with those of modern writers whose interesting readings are grouped in chapter eight.

What depresses me about rhetorics like this is their cavalier disregard

of the dynamic teachings of men like James Britton—or, to name a few American counterparts, Donald M. Murray, James E. Miller and James Moffett. Thank heaven it is the Brittons who increasingly have the ear of the schools. On the other hand the Schneiders, strange rhetoricians, are failing even in the fundamental principle of their own art which is concerned with bending every effort to contact and persuade the chosen audience—in this case teachers and students in the senior secondary schools. Even their hitherto captive audiences of American tertiary teachers and students are increasingly turning away from such arid scholasticism.

Two other rhetorics of the many I've sighted this year are worth mentioning in so far as they have some value for the senior schools as library reference texts: A. M. and C. Tibbetts **Strategies of Rhetoric** (Scott Foresman, Illinois, Paper, 383 pp, $US5.95), a revised, enlarged, better presented edition of a work previously reviewed favourably in this *Guide* (1970, p 15); and Kenneth S. Rothwell's **Questions of Rhetoric and Usage** (Little Brown & Co., Boston, Paper, 279 pp, $A4.65), an honest and lucid assemblage of formal rhetorical data.

Different, and interesting throughout, is Hemley and Matthews' **The Writer's Signature: Ideas in Story and Essay** (Scott Foresman, Illinois, Paper, 222 pp, $A4.95). Eleven modern writers—Joyce, Faulkner, Woolf, and others more recent—are each represented in this comparative study by a story and an essay, both of which have the same theme. The editorial comment is helpful.

Students interested in script writing for film (and TV) could be directed to Eugene Vale's **The Technique of Screenplay Writing** (Souvenir Press—Hutchinson Australia, Hard, 306 pp, $A6.80), a book first issued in 1944 and now updated, with discussions of examples ranging from *Citizen Kane* to *Easy Rider*.—R.D.W.

Groundwork in Plain English by Barry Walters (John Wiley) Sydney, 1974, 196 pp, Hard cover, $3.95.

I was won over to Barry Walters' book, despite its grimly practical, no-nonsense appearance, by the last sentence of his introduction:

> I do not believe that Advanced Level students need a book of this kind. I have written the course with ordinary students in mind, especially the wretched sixth-former who, after fifteen hundred High-School English lessons, persists helplessly with non-English structures, to the distraction of all who have read his English, both in school and out of it.

The book is a developing course, to be worked through, which aims to teach and reinforce the basic 'structures' of English. There is a minimum of grammatical terminology, and a wide range of 'expression problems', language exercises and prose samples for discussion.

I think there is a very real need for a book like this. At the moment, it is being used in the Third Level class in our Fifth Form with, to date, very encouraging results. The exercises are ranged so that even the least skilled users of the language can do some of the work satisfactorily, and I think it could be of very great value to students struggling with coping with a new language as well as a course based upon it.—F.B.

From Dialogue to Discourse—An open approach to competence and creativity by Lou Kelly (Scott Foresman) Glenview, 1972, 371 pp, $3.75.

Although written for students and teachers in American colleges this is a very useful book indeed for Australian teachers who wish to introduce the sorts of personal approaches to writing suggested in the N.S.W. English Syllabus Forms 1-4 into the middle and senior school. There are many, many suggestions for getting started and Lou Kelly clearly makes the point that once you have embarked on such a course the relationships between you and your pupils inevitably change. You are moving towards the 'open' classroom.

For those teachers who have already embarked on new approaches to writing, particularly in the junior school, there are some very useful sections on how students can develop an awareness of the need to correct and revise their own writings. First however they must develop confidence in their ability to 'talk' on paper. In the last section he suggests how students can develop a consciousness of personal style in writing and how they can go about developing their own style. Creative, practical and useful—what more could you ask for in a book about writing?—J.R.

LANGUAGE

The Vital Approach by Donald Mattam (Pergamon) London, 1973, P'back, $3.45.

In this book Mattam discusses language-based approaches to the teaching of English for students aged 8 to 15. Each section carries a full bibliography and illustrative lesson ideas. Absolutely essential. I've ordered copies for all my staff.—G.A.C.

A Concise Dictionary of English Idioms by W. Freeman (rev. B. A. Phythian) (English Universities Press) London, 1973, 215 pp, P'back, $2.75.

If you have use for a dictionary of idioms (foreign phrases, commercial and technical idioms omitted), this one (with 1200 additions in this revision) is likely to prove serviceable. Each gloss is followed by an example. Being British, the book makes reference neither to the isolation of black stumps nor to the speed of Bondi trams. Only some slang expressions are included. A hard cover edition is available ($4.65). —G.A.C.

A Matter of Style by O. M. Thomson (Hutchinson Educational) London, 1973, 117 pp, P'back, $2.05.

Thirty-two annotated ways to write better exam answers. Also 36 exercises so you can play 'Spot the faulty style'. Now you can mark stylistic (not grammatical) faults by numbers, and have the kiddies hunt through this book to find out what went wrong, and that is when the book should prove really useful and give you lots of daydreaming time. The author manages to create a veritable labyrinth of stylistic niceties. This review contains 'faults' of style (according to Thomson's dicta) for which the student would be referred to sections 2, 5, 6, 7, 8, 11, 12, 17, 19 and 20 of this book.—G.A.C.

Practical English Handbook by F. C. Watkins, W. B. Dillingham and E. T. Martin, 4th ed. (Houghton, Mifflin) Boston, 1974, 353 pp, P'back, $6.10. (The copy sent for review is the Instructor's Copy which has correct answers overprinted in red. This Instructor's Copy costs $A6.10, approx. double the American price of $US4.75 (=$A3.15). The 3rd edition, which I reviewed in 1971, cost $A4.50.)

Essentially the *Practical English Handbook* is designed to present a guide to correct usage for the American College student. Forty-nine types of expression problems are identified and discussed, with examples and exercises, and a marking code is proposed so that the student on receiving his corrected theme may track down the reason for his teacher's displeasure. The topics covered include Grammar, Sentence Structure, Punctuation, Mechanics and Diction and Style. As well there is an extensive section on the Process of Composition which occupies about 100 pages, and a 'model theme' based on Mary Shelley's *Frankenstein* —G.A.C.

The Heritage Illustrated Dictionary of the English Language (McGraw-Hill) New York 1973. International edition. 1,600 pp. Hard cover. $9.95

English teachers have, understandably, a prejudice against dictionaries emanating from the U.S.A. A close examination of this dictionary should finally dispel such doubts. Taking at random six instances where British-Australian spelling differs from American, I found the British usage given as an alternative for all six. The dictionary contains an amazing amount of information on current usage and a number of well-informed articles on aspects of language. In addition to all the things one expects in a good dictionary, it includes a large number of geographical and biographical entries. Altogether a very valuable volume, well bound, and astonishingly cheap. The perfect dictionary for the classroom. —K.W.

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POETRY AND PROSE

Poemcards 1, 2, 3 ed. David and Elizabeth Grugeon (Harrap) London, 1973, $2.40 per set.

Poetrycards ed. David Copeman and Christopher Self (Macmillan) London, 1972, $15.

Suddenly, cards are IN! Following hard upon the sets of poetry cards reviewed in last year's *Guide* come two more series, both dedicated to the belief that cards are much more adaptable to the needs of the individual teacher than are the conventional poetry anthologies. The three packs of *Poemcards* each contain 29 cards, most of them attractively illustrated, some in full colour. The choice of poems is excellent—very few of the poems are to be found in other anthologies—and most of them could be used throughout the junior and middle secondary forms. If you like the idea of cards, the three sets of *Poemcards* are excellent value.

The *Poetrycards* pack is a great deal dearer, and understandably so, for the cards (there are 34 of them) are much more substantial, and there is also a set of follow-up cards offering suggestions for discussion, writing, and other activities. The cards themselves, however, are in general not as attractive as those in the *Poemcards* packs, though the selection of poems is equally good. Since the *Poemcards* packs do not offer follow-up suggestions, they are not as easily used for group and individual work as *Poetrycards*; thus both series have their advantages and disadvantages. Why not buy the lot?—K.W.

This Life ed. M. M. Flynn and J. Groom (Pergamon) Sydney, 1974, 322 pp, P'back, $3.95.

The Continual Singing ed. William N. Scott (Jacaranda) Milton, Q., 1973, 283, pp, P'back, $3.50

Anthologies of poetry continue to pour in from the publishers. *This Life*, intended for senior students, is arranged thematically; if you like using anthologies at this level, it can be strongly recommended as presenting a wide-ranging and attractive selection. *The Continual Singing*, sub-titled 'An Anthology of World Poetry', contains a greater number of the hardy perennials, but it too is a well-constructed thematic anthology, containing much that would have appeal to seniors, especially the less academic ones.—K.W.

Jacaranda and Illawarra Flame by Lyn Brown (E.T.A. of N.S.W.) 1973, 41 pp, P'back, $1.30.

Many of the poems discussed by Lyn Brown have appeared in the collection *Late Summer* (Wentworth Press, Sydney, 1970) and in journals. Young writers will be interested in seeing how the poet's mind responds to experiences, and encouraged to pursue their own efforts after sharing the candid record of Lyn Brown's experiments with varying techniques.—M.I.A.

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&

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Being Born and Growing Older Poems and Images arranged by Bruce Vance (Heinemann Educational) London, 1972, 115 pp, P'back, $2.30.

In and Out of Love Poems and Images arranged by Bruce Vance (Heinemann Educational) London, 1972, 116 pp, P'back, $2.30.

Here are two excellent collections for junior and middle school reading. The layout of both is very good and the photographs are of excellent quality and well chosen to highlight themes which are of concern to young readers. These books should certainly help win more poetry readers. The poems are well chosen and as many are new to school anthologies the books will have a fresh appeal for all readers.—J.R.

Words in Your Ear (One) by Ronald Deadman (Evans) London, 1973, 79 pp, P'back, $2.20.

This anthology offers poems by George Macbeth, Charles Causley, R. S. Thomas, Dylan Thomas, W. B. Yeats, D. H. Lawrence et al; selected for their appeal to junior secondary pupils, though many of the poems have several levels of interpretation and make different intellectual demands.

The merit of this book lies in its attractive presentation of poems and the activities suggested following reading of the poems. Each poem has an illustration, either a photo or a drawing (some by school pupils).

Under the headings 'Writing', 'Painting', 'Talking', 'Drama' and 'Reading' imaginative suggestions have been made for creative activities and pupils might well compile their own anthology of favourite poems along the lines this one suggests. Even the most traditional teacher should find this kind of presentation meets pupils' needs more effectively than the comprehensive question/answer routine. A section at the end, of poems by school pupils, could be used as a stimulus to pupils' own poetry writing.—R.A.

Words in Your Ear (Two) by Ronald Deadman (Evans) London, 1973, 79 pp, P'back, $2.20.

The same comments made about Book One of this series apply here and similar poets have been selected. Again the choice of poems is excellent and within the grasp of junior secondary school. There is ample scope for discussion and other activities.

George Macbeth's *The Red Herring*, Vernon Scannell's *The Terrible Abstractions*, Ronald Deadman's *Carol* and Basil Downing's *The End of the World* should convince pupils that poetry can touch young people's concerns deeply.

At a time when attractive anthologies are readily available, these two still merit particular attention as there is no attempt to underestimate the abilities and interests of pupils.

These are the kind of booklets pupils might want to own themselves and read for pleasure.—R.A.

The Land's Meaning ed. Lorna Hannan and Barry Breen (Macmillan) Melbourne, 1973, 117 pp, P'back, $2.95.

The cover of this excellent anthology, showing geographical maps of Australia, is likely to confuse teachers and children, who are likely to assume that this is a geography textbook and never realise that they are passing over a book of poems.

Most of us have memories of school anthologies of Australian poetry with their romantic visions of a sunburnt land with golden wattle trees, and little reference to the lives of those of us who have always lived in cities. *The Land's Meaning* is a collection of poems about many different aspects of life in Australia by poets who are mostly contemporary and who look clearly, often with deep affection, sometimes mercilessly, at the land and its inhabitants. It is aptly called *The Land's Meaning* because throughout the book the distinctive nature of the harsh, beautiful and sometimes puzzling and frightening Australian landscape is present. This is not another collection of poems about the sunburnt country; there are poems about cities, about people—white and black—and their lives. It is an excellent collection for school use.—J.R.

Paradise Lost Books I & II, IX & X; **the Minor Poems in English** ed. C. A. Patrides (Macmillan) London, 1973, P'back, $2.55, $1.75, $1.75 and $3.70 respectively.

The Macmillan Milton series will be very popular with schools and colleges because of the compact paper bound text, the quality of the scholarship, the adjacent page notes, and the excellent introduction to the text in all volumes.

Each book provides an outline of Milton's life, an introduction and a very useful outline of the argument of Paradise Lost, Books I-XII in the publications on that great work.

There is a brief but very useful introduction to each poem in the *Minor Poems* volume. The series should prove an extremely valuable asset to Milton studies.—G.W.

Leopards Series C ed. Denys Thompson and Christopher Parry (Cambridge) London, 1973, $3.50 per pack.

Leopards consists of eight booklets, each containing a short story or two stories, with a ninth booklet of notes for the teacher. Curiously, the notes do not suggest the best method of using the material—as the basis for small group discussion. Five packs would provide some excellent material for small group work in Third, Fourth and even Fifth Forms. For whole-class work, the system of separate booklets becomes rather unwieldy, yet this is what the editors clearly envisage.

The stories themselves are excellent; to my knowledge only one is already available in a school collection. My only criticism is that the booklets are particularly flimsy. Used as I have suggested, five packs could prove a valuable addition to the English Department's resources. —K.W.

The Real Imagination: An Introduction to Poetry by A. G. Clark (SRA) Chicago, 1972, 480 pp, P'back, $5.85.

(Instructor's manual and cassette also available.)

Only America could shape a programmed book for poetry involvement—that is, a large initial section is programmed to teach about poems, to involve in listening, writing about, writing one's own work, playing given musical scores where the poem is also a song, to understand and enjoy. The range of poetry is 'from 1150 B.C. to 1971 A.D.', where 'each section wanders throughout time and geography, juxtaposing poems of widely separate periods' and kinds. The second section is purely anthology extending the range of poems so far explored through thirteen theme collections.

The Instructor's Manual introduces the text, the glossary, the anthology and the cassette. In review pages, each chapter is talked about with a stimulating range of ideas for approaches. The teaching points are lucidly explained and are valuable aspects for any class to encounter.

Designed for 'college' use as a full programme with imaginative and flexible suggestions, these books would be most valuable to teachers of senior forms. I can't imagine it used here as a text followed verbatim, except in a few independent schools, but it offers so much that any poetry course work would be enriched by the teacher's judicious and imaginative use of the books, after a fairly full reading to become aware of their potential.

Attractive format, well designed and indexed, with clear print and high quality poetry selections all contribute to my recommendation of this work.—R.L.

Literature: Poetry James B. Hogins (SRA) Chicago, 1973, 360 pp, P'back, $4.05.

A most impressive book with its lucid and sensitive approach in the selection of poetry given, in the valuable introduction, and in brief 'considerations' which follow some of the poems. A high quality production with clear print and layout, it is a book to be prized; libraries and English departments want several copies, the teacher, senior student, and the general poetry reader will want his own.

More than two hundred poems range from pre-sixteenth century work through the chief delights of each century's poets to L. Hughes, T. Gunn and J. Berryman among moderns. An exciting dimension is the North American work from Whitman, Dickinson and the Lowells to younger moderns such as R. Wright, R. Brantigan and L. Hughes; and secondly, a wide selection of poets from other countries (Yevtushenko, Neremov, Asbaje and Neruda). Arranged neither by country, period nor style, and including from classic to varied experimental forms, the effect of awareness to poetry alive is informing spirit. The glossary, indexes and introduction are well prepared, and perhaps the one omission is some words from this able editor on the poets, some of whose work readers will encounter for the first time here. Highly recommended.—R.L.

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Let the Poet Choose ed. James Gibson (Harrap) London, 1973, 192 pp. P'back, $2.50.

I believe this to be a very valuable book of poetry for all practising English teachers and for those who enjoy poetry. The conception that prompted Gibson to edit this book is worth quoting, since this factor in particular accounts for the book's real worth. 'The poems in this book have been chosen not by me but by the poets themselves. This, for better or worse, is *their* anthology, begotten of them and not of other anthologies. The choice of poets was mine; the choice of poems is theirs. Each of the poets was asked to select two of his own poems which he would like to see included and to write a few lines about the reasons for the choice.'

As a result we don't have the usual 'war horses' of poetry anthologies and the poets' comments on their own poems give the readers an unexpected insight into the poets' minds. Gibson has given us a wide range of modern British poets. Betjeman, Amis, Causley, Church, Graves, Holbrook, Spender, Tomlinson and Walker are among those represented. I feel there should be one or two copies of this book in all school libraries. For those teaching Sixth Form, *Let the Poet Choose* provides a worthwhile source of unseen poems.—R.K.S.

The Pit by Reginald Maddock, **On the Run** by Dick Cate (Macmillan Topliners) London, 1973, P'back, 90 cents ea.

Both these books are suitable for junior secondary wide-reading course. *On the Run* is three stories on the theme suggested by the title. The stories are interesting, realistic and, in part, humorous. Recommended for enjoyment and discussion starting points.

The Pit offers a human interest story of an adolescent boy's problems and his solutions. Very readable and thought-provoking.—R.A.

The Cay by Theodore Taylor (Heinemann New Windmill Books) London, 1973, 137 pp, Hard cover, $1.45.

This book has won eight major literary awards in the U.S.A. and I was agreeing with the judges after the first few pages. Taylor writes with simplicity, economy and humanity.

A twelve-year-old boy is blinded after his ship is torpedoed. His sole companion on a life raft and an unromantic cay—a really deserted island—is an elderly negro. Unlike the *Coral Island* type book, the exploration is concerned with the changing human relationships as the boy is nudged towards self-reliance and independent judgement.

Completely without sentimentality, this fine novel should appeal to average readers from Form One onwards, but its relevance for themes on racism makes it of special interest for Third Form.—E.T.

Present Imperfect ed. Leo Kneer (Scott Foresman) 1973, Glenview, Illinois, 308 pp, P'back, $2.10.

The Craft of Detection ed. Leo Kneer (Scott Foresman) Glenview, 1973, 300 pp, P'back, $2.10.

These two volumes continue a series of 'shorter long fiction' which began with *Edges of Reality* and *The Fractured Image*, both reviewed

in last year's *Guide*. Like their predecessors, they are likely to prove very popular with Fourth and Fifth Form pupils. *Present Imperfect*, subtitled 'Facets of the Utopian Vision', contains Robert Heinlein's *The Roads Must Roll*, James Hilton's *Lost Horizon* and Valerii Briussov's *The Republic of the Southern Cross*. *The Craft of Detection* contains *The Hound of the Baskervilles*, *Hunted Down* by Charles Dickens and *The Biter Bit* by Wilkie Collins. The marginal notes, containing explanatory material and discussion questions, are somewhat distracting to the reader, but both books are worth considering, particularly as part of a wide reading programme.—K.W.

Watership Down by Richard Adams (Puffin) Harmondsworth, 1973, P'back, 478 pp, $1.15.

'Rabbits are like human beings in many ways. One of these is certainly their staunch ability to withstand disaster and to let the stream of their life carry them along, past reaches of terror and loss.'

In *Watership Down*, Richard Adams manages to create the illusion of a group of rabbits who, warned of the certain destruction of their warren, set out in search of a new home. During the course of their journey, which is long, frustrating and often dangerous, the rabbits led by Hazel reveal the finest qualities of mankind when subjected to stress.

This is an awesome book to review. Reactions I have heard vary from 'A good book for Second Form' to 'One of the novels of the century'. Although its length may prove a problem in the junior school, it is a book that can be enjoyed at many levels, because it has that rare quality of being 'a proper grown-up novel for children'.—G.M.B.

Selected Tales by D. H. Lawrence (Heinemann New Windmill Series) London, 1972, 236 pp, Hard cover, $1.50.

Tristan and Iseult by Rosemary Sutcliff (Heinemann New Windmill Series) London, 1973, 139 pp, Hard cover, $1.35.

Eleven Lawrence stories are included in *Selected Tales*, including 'The Rocking Horse Winner', 'Odour of Chrysanthemums', 'The Man Who Loved Islands' and 'Daughters of the Vicar'. A good introduction to Lawrence for seniors who will later study *Sons and Lovers*.

Rosemary Sutcliff's retelling of the Tristan and Iseult legend omits (wisely) the love potion. The story is simply but powerfully told, and should appeal strongly to First, Second and Third Formers, especially girls.—K.W.

Imagine. A selection of short stories written by young people. Edited by Robert Protherough and John Smith (Harrap) P'back, 136 pp.

Imagine grew from an invitation to all members of the British National Association for the Teaching of English to submit the best of their students' short stories to the Publications Committee, with a view to their being published by Harrap. The editors chose seventeen from hundreds submitted, and they comprise a remarkable and attractive collection.

The stories vary in length—from 2 to 3 pages up to five times that—and they range over areas which engaged the attention of the authors, therefore being likely to appeal to readers in the same age group.

The introduction notes that 'Inevitably certain themes recur: the tension of shifting relationships in adolescence, the difficulties of childhood, the pressures of school authority, the growth of responsibility and self-understanding, the problems of violence. This does not mean that the stories are stereotyped, and cover the same ground.'

I agree. What strikes me most about the collection is the remarkable range of narrative techniques employed, and the quite astonishing understanding of the importance of structure in the short story. Combined with this expertise is a freshness and originality which are more than pleasant, and which lead me wholeheartedly to recommend the book as a middle school text which would excite real interest in the classroom, in the same way as our home-grown *Youth Writes* poetry anthologies have done.—F.B.

Literature: Fiction ed. James B. Hogins (S.R.A.) Chicago, 1973, 364 pp, P'back, $4.05.

A lengthy introduction on the basic elements of fiction introduces this collection, which could be used to advantage in senior high school courses and at tertiary level. Thirty-seven excellent short stories are drawn from the works of Tolstoy, Chekov, Maupassant, Katherine Mansfield, Hemingway, Thurber, Richard Wright, Camus, Cheever, Faulkner, Moravia, and many other writers. At the end of each selection is a section entitled 'Considerations', which raises a number of pertinent questions for discussion. In all, a very useful collection.—K.W.

The Guardians by John Christopher (Heinemann New Windmill Series) London, 1973, 156 pp, Hard cover, $1.50.

This novel is no relation to the TV series. John Christopher makes an intriguing mixture of a feudal past co-existing with an urban future. 'Co-exist' isn't quite the correct word for the situation, but the two interdependent societies are kept forceably apart. A teenage boy escapes from the city and finds a mother-substitute living the aristocratic country life. There is a revolt and just as the reader begins to doubt the reality of the boy's situation, the shocking truth of the social structure is revealed.

The characters are well drawn and the story line and style are very economical. Average readers between 13 and 15 years need to be 'sold' this book, but once started they enjoy it and may become readers of Christopher's other books. Highly recommended for the class library. —E.T.

Reading Study Units by John Foster (Heinemann) London, 1973, $2.40 per pack.

Each pack in the *Reading Study Units* offers 20 four-page folders containing background material, questions and assignments on a well-known novel. Eight *Units* are now on the market: those dealing with *The Pearl, A Kid for Two Farthings, Old Mali and the Boy, To Kill a Mockingbird, The Canyon, The Boy Who Was Afraid, The Red Pony, The Time Machine*. The pack offered for review is that on *To Kill a Mockingbird*: the questions and activities are sensible without being

particularly novel or inspiring. The packs could be useful where pupils are working individually or in groups; where the novel is being studied by the whole class their main use would be as a means of cutting down the time spent by the teacher on preparation—sometimes, but not always, a good thing. With the latter purpose in mind, the publishers intend to issue a special teacher's set containing one copy of each folder plus some teaching notes.—K.W.

The Honey of Man. An Anthology of Poems selected by David Holbrook and Christine McKenzie. (Nelson) Melb., 1973, P'back, 120 pp, $2.50.

All Holbrook's anthologies have a distinctive quality of warmth and humanity. He draws heavily on authors who were contemporary in the 1920s and 1930s. Lawrence, Joyce and Forster are well represented in the story anthologies. In this anthology, however, he has used many contributions by contemporary authors who are inevitably appearing in modern poetry texts. For instance, Zbigniew Herbert, Yevtushenko, E. E. Cummings and Rilke appear alongside his favourite authors, Yeats, Blake, de la Mare and D. H. Lawrence. The emphasis is on the modern authors with many translations of Japanese and Chinese poetry. Many prints of modern and classical artists add to the attraction of the book. Two memorable contributions are made by Spike Milligan and Carl Jung.

When Holbrook was in Australia he was vehement that the Beatles' work lacked depth and consequently, unlike many current anthologies, Lennon and Harrison fail to get a guernsey. Christine McKenzie's influence upon the selection is made apparent by the number of modern Australian poems and by what the Introduction refers to as 'the positive themes of love, peace and hope'.

The book is in the vogue of modern poetry collections, in that it is liberated from Daffodils and Westminster Bridges, but it has more warmth and kindness reflected in the choice of work than many of the more recent anthologies.—Bruce Pascoe (reprinted from *Idiom*).

DRAMA

The Group Approach to Shakespeare by David Adland (Longman) London, 1973, **The Merchant of Venice**, 160 pp, **Twelfth Night**, 133 pp, P'back, $1.75.

The same complimentary remarks apply to these books as have been made about other Adland books in earlier *A.A.T.E. Guides*. It is worth re-reading those reviews.

This is an era of active drama and for the teacher concerned that pupils recognise play-scripts as a blue-print to action, these series on Shakespeare's plays are a must.

By following the guide-lines David Adland suggests, play study will become a vital, creative, imaginative exercise. If you are worried about making Shakespeare relevant, there are suggestions for conversations, discussions, group improvisations, mimes and language studies, all arising from the texts.

The reluctant or inexperienced drama teacher will find a wealth of ideas for exploring the text creatively, and the drama enthusiast will find his ideals well satisfied. Ideally one should buy the earlier titles in the series *Romeo and Juliet* and *A Midsummer Night's Dream* with the two reviewed here.—R.A.

Move! by Bronwen Nicholls—Australian Theatre Workshop (Heinemann Educational) Australia, 1974, 85 pp, P'back, $3.50.

As the sub-title says, 'this is a practical handbook for teachers introducing drama and movement into secondary schools. Detailed yet flexible plans are given for the first ice-breaking series of sessions.'

Move! is the most relevant and realistic book I know for a teacher interested in starting active drama in the junior school, but afraid to start ('What about the noise?' 'How do I control them?') Read this book, follow the philosophy it implies and your problems will dissolve. Instead you will feel creative in directing children to move, feel, express and experiment.

The programme outlined involves Movement; Sound; Concentration and Relaxation; Exploring Space; Changing Direction; Speed and Balance. There is a section dealing with the problems you might encounter starting such a programme (noise, lack of space, discipline, inhibitions) and suggestions for improvisations, mime and the use of recorded music.

Treat yourself to a copy of this book. Be courageous and follow its ideas. Enjoy the results. The children's responses will reward you.—R.A.

The Adventures of Gervase Becket by Peter Terson (Methuen Young Drama) London, 1973, P'back, $2.25.

This play set in the nineteenth century chronicles the story of the gentle squire Gervase Becket 'who heard a sermon and took a journey and was never the same man again'. Wandering across the world he encounters the most extraordinary adventures which provide exciting scenes for actors and audience.

The play was written for theatre in the round and has a cast of at least fourteen players and possibly thirty. While the story is suitable in subject and style for a school play or class production, it would need shortening or at least simplifying.

There are some amusing pen and ink illustrations but the print of the script is rather small.

The play has the necessary ingredients of comic situations, fast-moving dialogue and plenty of action to ensure its appeal to young people but it would be a pity if the scripted play were used as a substitute for group work in creative drama, rather than as an end product of such activity. However, this is no reflection on the play itself which is well worth consideration.—R.A.

Marion by Cliff Green (Heinemann Educational) Australia, 1974, 183 pp, P'back, $1.95.

People who saw the recent very successful ABC production of these four plays under the one title *Marion* will be delighted to see them in print. One hopes that the ABC will repeat the series. Set in a small country community in the Gippsland district in 1943, the four plays centre on the life and vicissitudes of Marion Richards, fresh from college, and appointed local school teacher in place of a man who has enlisted. The plays are splendid in many ways: for the authenticity of the schoolroom setting and crises Marion faces, for the identifiably Australian quality of all the characters, for the determinedly 'low key' style in which they are written.

The plays are well presented and an interesting note is provided by the author concerning the manner in which *Marion* evolved.—F.C.

Take One, A selection of award-winning Australian radio and television scripts, ed. Richard Lane (Jacaranda) Milton, 1972, 272 pp, P'back, $2.50.

The TV scripts selected are *Cage a Tame Tiger* from *Contrabandits*; *You Can't See 'Round Corners*; *Friends of the Family*; and *Everyone Knows Charlie* from *Homicide*.

The radio plays are *A Ride on the Big Dipper* and *This Is the Way We Stamp Our Feet*.

The writers' introduction at the beginning of each script makes interesting reading as each suggests the particular difficulties to be overcome in writing for radio and television. Many talking points emerge from reading the scripts and there is no doubt that the choice of material is good. There is a danger that reading the scripts in class can be deadly boring for many pupils though skilfully directed group work could overcome this. At least these scripts are modern, involving and exciting and for discussions on media, and for class improvisations they are a good starting point.

The binding of the book is not likely to withstand the rough treatment many books suffer on issue to school pupils.—R.A.

Dramascripts (Macmillan Education) London, 1972 & 1973, P'back, $1.00 and $1.20. Titles: **Carrigan Street** by John Pick; **Hijack** by Charles Wells; **A Christmas Carol** adapted by Guy Williams; **Vice Versa** adapted by Eric Wynn Owen; **The Laundry Girls** by Bill Owen; **Mask of Anubis** by Grill Thomas.

Many English teachers will already be familiar with these books since a selection of them has been on the market for over a year now, and those who have been using them will, I am sure, endorse these remarks.

The series is well named: they are precisely drama 'scripts' and not, in the old-fashioned sense, 'texts' for study. There are no introductory notes on plot, character, theme and the like, no glossaries or footnotes, no study questions. There is merely the script, clearly and neatly set out in a type and spacing for easy reading in class and for book-in-hand acting. The books are inexpensive and are simply yet attractively produced. Each is 5½" x 8½" in size, is stapled not glued at the spine, and has an individual cover design. Class sets would be easily stored, taking up no more than 8 inches of shelf space.

The above titles are but six of the twenty in the series so far, and indicate that 'the plays range widely from established classics to new works and adaptations of books and film scripts' (to quote from the Foreword by the Advisory Editor, Guy Williams). With the exception of *The Laundry Girls* the scripts have large casts—at least twenty—which is generally a desirable thing for class plays.

A word or two about each Dramascript:

Carrigan Street is an interesting new play in eight scenes and with upwards of thirty male and female characters. Its central issue is the impact of the building of a new motorway (or expressway) on the local community. Well written, topical, very actable.

Hijack is a longish one-acter dealing with hijacking of an aeroplane by two Arab passengers. It has fourteen characters plus extras, male and female. A very accessible script, dramatic, easily staged (rows of chairs, with screens). It should have a lot of appeal.

Play adaptations of *A Christmas Carol* are not uncommon. This is a new and engaging one that has thirty male and female characters including Charles Dickens himself.

Vice Versa is an adaptation of the novel by F. Anstey. It is a three-act period play about a boy whose misdemeanours at an English public school in 1881 have a serious impact on his middle class family. More than twenty-five characters. Very enjoyable.

Mask of Anubis is a three-act play with about forty male and female characters. It is set in ancient Egypt and certainly provides a pleasant and interesting way to learn about the life and beliefs of those times. Very informative. Simple but sometimes stilted dialogue.

The Laundry Girls is a most enjoyable period play in one-act and with an all-female cast of nine. It is a most authentic and touching play about poor working class girls in a commercial laundry in 1899. Highly recommended for both reading and performing.

Both teachers and pupils who are enthusiastic about their drama periods always want good scripts. This series, it seems to me, should help to

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fulfil their needs admirably. Perhaps one limitation to the series is that the milieu of the plays is almost invariably English.

Dramascripts are suitable for use in Third, Fourth and Fifth Forms. —D.C.R.

Exit, Pursued by a Bear. A Drama Experience for Form One by R. K. Sadler, T. A. S. Hayllar, C. J. Powell (John Wiley) Sydney, 1973, 200 pp, P'back, $2.10.

Cast:	Drama teachers, their students (in large numbers).
(Sound Effect)	Sighs of relief; general glee; squeals of pleasure. (Ad lib.)
(Reason)	The first of a series of books which really has something to offer the practical drama teacher.
(CU of book)	A bright orange, inviting and stimulating class text called *Exit, Pursued by a Bear.* (Shakespeare's only look-in is the title, but that's how it should be for a Form One book.)
(CUT to Long Shot)	Lots of classes (those with access to space, and permission to make a bit of noise) having a lot of fun with some of the constructive and imaginative exercises in the book.

It's a pleasure to be able to enthuse about a drama book, and one can about *Exit, Pursued by a Bear.* It strikes a balance between improvisational exercises and simple scripts (many of them fragments), and it's all very original. (No *Man in the Bowler Hat*, no *Crimson Coconut*, no *Campbell of Kilmhor.*) Not all of them are very good, but some are excellent. (I've already had fun in my classes with the section on 'Witches, Wizards and Way-Out Things' and with a variation on the 'Give Me a Line' telephone exercise.)

For the teacher with ideas, the book provides material to use, to vary and to build on, and for the teacher without ideas, there is enough in the book to prevent the drama lesson becoming a nightmare of unstructured disorder.

The book itself is well-bound, with good graphics and very up-to-date photographs (Paul Hogan, Aunty Jack, *No. 96*, etc.). It offers opportunity for writing exercises—completing scripts, filling-in dialogue, etc., and a number of suggestions for 'Acting-out situations' for two or more characters.

There are some good suggestions in the Introduction (the kit for improvisations in particular), and despite a curious definition of mime, the book argues convincingly for the value of 'situational experiences' as a means of 'accepting or at least attempting to understand another person's outlook on life'. But it is not *just* a collection of exercises, and accepts the fact that there IS a place for simple scripted work, and for performance, in the junior classroom. ('No scripts, juniors should just feel and have fun' has always seemed to me to be a heresy born of laziness or ignorance.)

So, I think, *Exit, Pursued by a Bear* is a beaut book. It is not, however, any substitute for careful preparation, and the teacher who takes it along to his/her lesson unprepared and hoping for the best is likely to be

RIGBY
DRAMA

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One-act plays for secondary schools Book 2 Edited by Colin Thiele and Greg Branson
This follows on from Setting the Stage as a book of short plays, linked by passages describing developments in world theatre. A Roman and a Japanese play have been included. 214 pages, 8⅛ x 5⅛ inches. Illustrated. $1.75

Prices recommended, but not obligatory.

in as much trouble as ever.—F.B. (Reprinted from E.T.A. Newsletter, April, 1974.)

Door Opens to Reveal: A Drama Experience, Book 2 by R. K. Sadler, T. A. S. Hallyer, C. J. Powell (John Wiley) Sydney, 1974, 199 pp. P'back. $2.75.

The introduction says 'This books demands activity', and it provides many starting points for exciting dramatic activity.

There are extracts from comic strips, plays, slapstick scripts, media and advertising, followed by suggestions for involving and amusing activity. The philosophy behind the book seems to be that drama can be fun and the teacher who believes this will be grateful for the ideas the book offers.

The lay-out of the book, with its amusing line drawings and interesting photos, makes it suitable for integrating drama activity with creative writing and media study. For many good reasons, then, it can be highly recommended.—R.A.

Three Plays by Alexander Buzo. **Norm and Ahmed**; **Rooted**; **The Roy Murphy Show** (Currency Press/Methuen) Sydney, 1973, P'back, $3.00.

If Alexander Buzo's career and rate of achievement, both at home and in America and England, proceed apace, this is likely to become an historic volume in years to come. Even now, it is remarkable reading, and a very worthwhile record of some of the early work of the playwright whom I, since *Coralie Lansdowne Says No*, have no hesitation as nominating as our most accomplished.

Norm and Ahmed, first performed by the Old Tote in 1968, is a brilliantly observant account of a conversation between a Pakistani student and a middle-aged Australian. It attracted some attention when the leading actor was arrested on stage after uttering the curtain line, but that (of course) happened in Queensland. It is a play well worth the attention of senior students, its dialogue just as dazzling as that in Buzo's more recent efforts.

Rooted, internationally the most successful of his plays to date, has had a number of productions, including two in Sydney, at Jane Street in 1969 and at the Nimrod in 1971. It is the story of an archetypal loser, Bentley, and the gradual absorption of everything he holds dear by the mysterious forces of 'Simmo', who seduces away his wife, his friends, even the refuge of his 'unit'. The colloquialisms of contemporary Australian usage are remarkably mirrored, and the play builds to a gripping climax.

I was associated with *The Roy Murphy Show* in its early stages, though I didn't see the reportedly successful production of it at Nimrod in 1971. I am not particularly impressed by it, but I think students might be, particularly those familiar with the Ron Casey type sports programme which it mercilessly parodies. It's really only an extended revue sketch, albeit a further example of the author's remarkable powers of writing dialogue.

I think, because of its value as "history" already, that this very reasonably priced book should be in every school library. I think it also has a place in the classroom, and for two reasons. There is so little Australian drama that it is worthwhile in the curriculum; here, for all but the most narrow-minded of classes, are three new plays for the price of one. Its second value in the classroom is that I can think of no other author whose work would be of more value to the student of contemporary Australian usage, and its reflection in literature.—F.B.

CRITICISM

Introduction to Literature by Graham Martin et al (Unit 9 of the Foundation Course in Humanities for the Open University), (The Open University Press) 1971, 127 pp, P'back, $3.85.

Designed for students of the Open University, this book leads students through a planned progress covering Rhythm, Rhyme, Syntax, Metaphor and Simile, and Tone. Each paragraph is based on material reproduced in the text, without need for the student to hunt down cross-references. Each point is followed by an exercise or two which the student can answer in the book, suggested answers and a discussion of alternatives being provided. The second part of the book applies the principles covered in the first part to two texts: The *Book of Ruth*, and Kafka's *Metamorphosis*. These two texts are not included in the book, but each receives a lengthy discussion, leading to longer written answers by the student, the points to be raised being discussed in full in subsequent sections. Some classes may find the book not quite appropriate to their needs, but the content and method of approach could not be ignored by any teacher.—G.A.C.

Medieval Romance by John Stevens (Hutchinson University Library) London, 1973, 255 pp, P'back, $4.80; Hard cover, $8.10.

Chaucer and Medieval Estates Satire by Jill Mann (Cambridge Univ. Press) Cambridge, 1973, 331 pp, P'back, $7.10.

Ours is a post-renaissance world. Our 'Modern History' courses begin with the Tudors—or even the French revolution! One of the main problems we find with medieval literature (especially when dealing with it in class) is that even if the language causes us no problem the historical and literary background is sure to. Stevens' approach to the medieval romance takes as its basis the assumption that 'romance is permanent', and that the experience creates and re-creates the conventions through which it is expressed. The argument is carefully developed through a discussion of English and French texts and considers man and his relationships with other elements of the chain of being, and the problem of those difficult bedfellows: realism and romance.

Jill Mann's work is a discussion of the *General Prologue* to the *Canterbury Tales* which examines the origins and social background of the portraits of the pilgrims. Specifically, the argument lies upon the nature of 'estates literature', that is, work concerned with the (occupational) role of man, the relationship between various estates or occupations, and the divine ordination of man in his various states—in general, the sort of idea that is summed up in the Prayer for 'all Sorts and Conditions of Men' in the *Book of Common Prayer*. Ms Mann establishes her terms of reference and then proceeds to examine the portrait of each pilgrim in the light of contemporary analogies. Her conclusion is that the ethic of the *Prologue* is the ethic of the workaday world. The pilgrims' views on the world 'are not individual ones, but are attached to their callings—their estates'. Only 200 pages of the book are devoted to this argument. The remaining pages are devoted to appendices, bibliographies and extensive notes.—G.A.C.

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The Poetry of the Canterbury Tales by Stephen Knight (Angus & Robertson) Sydney, 1973, 200 pp, P'back, $3.95.

Rymyng Craftily: Meaning in Chaucer's Poetry by Stephen Knight (Angus & Robertson) Sydney, 1973, 247 pp, Hard cover, $10.50.

Dr Knight's concern is above all else with the art which Chaucer displays as a poet, and his writing makes a pleasing return to consideration of the text as a poetic fact. Much Chaucer criticism in the last few years has been directed away from the text and has chased analogues, provided extensive sociological footnotes, and discussed medieval societal theories, all at the expense of Chaucer the poet. Linguistic and historical distance (especially in an age as self-centred as ours) tempt the critic to treat older writing as a special kind of oddity. In resisting the temptation Dr Knight displays the essential contemporaneity of Chaucer—not that Franklins and Pardoners walk our streets, but that the art which Chaucer displayed in writing poetry stands regardless of the passing of time as an integral part of that poetry's meaning. *The Poetry of the Canterbury Tales* discusses each *Tale* briefly but pertinently to this theme. *Rymyng Craftily* develops similar arguments in greater depth in relation to some of Chaucer's earlier work and four of the *Tales*. Both books contain a useful glossary of relevant poetical features; in the latter book this glossary is restricted to the more common Figures of Style of medieval poetry.—G.A.C.

How to Read Shakespeare by Maurice Charney (McGraw-Hill) New York, 1971, P'back, $1.95; Hard cover, $6.95.

This is an admirable book for the Fifth and Sixth Form student. It is written in clear and straightforward language which is rather a relief after Leavis. The writer wears his learning lightly; it is always present though never intrusive. There are no footnotes or appendices; he manages to contain everything he wants to say in the text, and this beautiful simplicity is the result of his really knowing his Shakespeare and presenting it with the age of his readers clearly in mind. It gives the impression of being well considered, and its conciseness and directness is further evidence of this. There is no sense of writing down to a non-academic reader, simply a flow of cultured and enlightened discourse.

As background reading to Shakespeare in schools it is comprehensive and thorough, without taking over the task of 'interpretation'. The first chapter presents the best concise account of the known facts of Shakespeare's life that I've read, and the second tackles the necessary consideration of text and sub-text in the play as presented. There follows a useful chapter on Dramatic Conventions of the time, all material which helps. After this the writer tackles in successive chapters the notion of 'Genre' ('the audience anticipates a play that will be true to its literary type'), Language and Imagery, and ways of looking at characters in Shakespeare ('Shakespeare's heroines may be simpler and more virtuous than we have been taught to believe, and his villains may express pure unmotivated evil'). None of this is new, but it is well put, as is an explanation of some real difficulties in Shakespearean characters ('Moral conventions in the presentation of character allow Shakespeare to ignore psychological realities'). The structure of the plays is then considered

and a final approach made to significances or themes without being dogmatic.

As background reading to Shakespeare in schools this is a comprehensive and yet concise book, admirably hitting the level of discourse, and never attempting to take over the task of interpretation which is best left to the teacher and class.—A.A.

Shakespeare Survey No. 26 ed. Kenneth Muir (C.U.P.) Cambridge, 1973, 218 pp. Hard cover, $10.65.

The twenty-sixth annual survey of Shakespearean study and production concentrates (though not exclusively) on Shakespeare's Jacobean Tragedies. The term is used rather loosely to cover *Hamlet, Lear, Macbeth, Anthony and Cleopatra, Coriolanus* and *Measure for Measure*, a curious mixture indeed, and leading to no clear view of what is Jacobean in them. It is perhaps best to take the studies of individual plays as studies in their own right without trying to force them into a Jacobean mould, which is what most of the writers do anyway. As such the essays vary in quality from the learnedly academic with more footnotes than text to imaginative and invigorating studies like 'The Unfolding of *Measure for Measure*' by James Black from the University of Calgary.

There are some interesting pieces on the Jacobean theme as 'The Art of Cruelty' by R. A. Foakes and 'Jacobean Tragedy and the Mannerist Style' by Cyrus Hoy. The Royal Shakespeare Season of 1972 is well reviewed by Peter Thomson and the annual reviews of the year's contributions to Shakespearean studies is invaluable for scholars of Shakespeare.—A.A.

A Shaping Joy by Cleanth Brooks (Methuen University P'backs) London, 1973, 393 pp. P'back, $5.20.

This is one of a series in University Paperbacks, albeit a hefty one, and is a collection of essays by Cleanth Brooks of Yale University, well known as a distinguished critic. It is subtitled *Studies in the Writer's Craft*.

There are some twenty-two essays beginning with a discussion of the 'Uses of Literature' which sets his standards as a critic, and this is followed by an illuminating essay on 'The Modern Writer and His Community'. There are some general topics treated as 'Poetry Since *The Waste Land*' and 'American Literature', consideration of three poets from past ages—Marlowe, Milton and Wordsworth—and a survey of modern writers including Eliot, Joyce, Yeats, Auden, Fitzgerald, Faulkner and Housman.

It is aimed at University student level, but the style is urbane and cultivated and it should be a delight to students in 6th Form who have a flair for literature and a love of wide reading.—A.A.

The Practice of Poetry by R. Skelton (Heinemann) London, 1971, 284 pp. P'back, $3.20.

A pleasantly written book on the process of writing poetry by a practising poet and academic. The two most helpful sections are—

(1) Some valuable exercises on starting to write—some of them border-

ing dangerously on the mechanical—but in sensitive hands they could be useful in the classroom.

(2) One of the most useful chapters is on the struggle to find a form. There are very useful worksheets showing how Thomas Kinsella came to finalise his poem 'Mirror in February'. The worksheets clearly reveal the struggle of the poet to find form and expression for his ideas.

It was a salutory experience for some of my graduate students who still thought that poems flowed easily from the pen. It is a lesson which could influence their teaching for the good.—D.M.

A Jane Austen Companion by F. B. Pinion (Macmillan) London, 1973, 342 pp, Hard cover, $16.50.

Subtitled 'A critical survey and reference book', *A Jane Austen Companion* deserves a place in the school library, particularly for its chapters on the background to Jane Austen's writing, chapters which are enhanced by illustrations and maps. The dictionary of people and places will test the most knowledgeable Janeite, and the glossary will prove a useful reference point for the reader unaccustomed to early nineteenth-century usage. The chapters on the novels are brief but offer many worthwhile insights.—K.W.

John Milton, Introductions ed. John Broadbent (Cambridge University Press) Cambridge, 1973, Hard cover, $4.80, P'back, $1.60.

Milton scholarship is massive and complex and the student finds the early sifting of research a difficult task. This book should be of great assistance to him: distinguished scholars have carried out the work thoroughly and have placed the findings in one volume. Headings include historical backgrounds to Milton's life and times, the poet's relation to music, science and art. This book is a must for any school or college library.—G.W.

The Novels of Jane Austen: An Interpretation by Darrel Mansell (Macmillan) London, 1973, 226 pp, Hard cover, $16.50

It is refreshing to find a critic who does not claim infallibility for his interpretation of an artist's work. Not only does Mr Mansell not claim such infallibility, he disclaims it in his Preface: 'I do not think that Jane Austen's novels have any single correct "meaning"—certainly not mine. I have merely tried to emphasise one of all the meanings her great art will yield, or endure'.

The one meaning that Mr Mansell has chosen to emphasise is the psychological development of the heriones of the six novels, their mental journeys from the world of their own illusions to the 'real' world. He sees this development as taking precedence over the 'realism' for which Jane Austen has been praised since Sir Walter Scott wrote of the 'art of copying from nature as she really exists in the common walks of Life'. Not that Mr Mansell ignores the 'realism', or the irony, or the heroes, or the lesser characters, but he subordinates them to his declared purpose of examining 'how the heroines become prepared to take their places in the world'.

The novels are discussed chronologically, and at first sight it seems strange that *Northanger Abbey* should have two chapters devoted to it while *Emma* has but one. However in the early chapters Mr Mansell deals with aspects of Jane Austen's art as a whole, before discussing Jane Austen's 'plan for the psychological reformation' of Elizabeth Bennet, Fanny Price, Emma Woodhouse, and Anne Elliot. While I do not agree with everything in these chapters they are worth careful study, particularly the chapters on *Pride and Prejudice* and *Persuasion*.

Jane Austen has long been my favourite novelist and the greatest praise I can give Mr Mansell is that he sent me back to the novels themselves with a fresh outlook and a renewed awareness of Jane Austen's artistry.

I would recommend this book to all teachers but that the price of $16.50 for a book published in Britain at £4.95 seems excessive. Maybe the school library is the place for it.—M.L.

Children and Literature: Views and Reviews ed. Virginia Haviland (Scott Foresman) Glenview, Illinois, 1973, 461 pp, P'back, $5.50.

This is a splendid collection of reviews and articles on children's literature; unlike other similar collections emanating from the U.S.A., it includes a great deal of material from British sources, notably the journal *Children's Literature in Education* and the *Times Literary Supplement*. It is certainly the equal of *Only Connect*, the collection that won considerable praise a few years ago. Highly recommended to teachers and librarians.—K.W.

Joysprick by Anthony Burgess (Andre Deutsch) London, 1973, 187 pp. Hard cover, $7.55.

A novelist on a fellow-novelist: Anthony Burgess writing about James Joyce and his use—or should we say, *manipulation*—of language. In the circumstances one expects a creative response to what Joyce was seeking to achieve through language, and this is what we get in *Joysprick*. The book is a useful, and often, illuminating stylistic study of an exceptional writer of English fiction. There are chapters on sentence structure, interior monologue, dialect, sound, 'musicalisation', onomastics and oneiroparonomastics. There is a very interesting chapter on the way in which Joyce adapted or copied styles in use in other types of writing to gain his desired effects.

Joysprick is full of examples of Joyce's prose, and Burgess works from these in developing his ideas and making his assessments. It is a practical demonstration of how we might explore the relation between language and literature. As such, in view of new syllabuses being considered, it is a timely publication.—R.D.E.

MASS MEDIA/GENERAL STUDIES

Men and Messages by H. P. Schoenheimer (Cheshire) Melbourne, 1973, 299 pp. Hard cover, $6.50.

This lively, generously illustrated book presents a leisurely survey of communication in the broad sense. It explores communication through photographs, drawings, symbols, cartoons paintings, computer language and psychological tests, culminating in an intensive study of verbal language.

The book begins as a General Studies survey of communication and later centres on language by a detailed survey of the media in Australia. The final section 'In the End There Is the Word' provides lots of discussion and research exercises based on principles established earlier. Here it becomes a book of ideas, delightful to use. These range from speeches of Elizabeth I and Churchill to be spoken, to such basic skills as the writing of letters and reports.

The request to retell a folk story from the viewpoint of the villain is illustrated by the headline:

'Unarmed wolf lured to axe doom by seductive red-hood.'

For Senior Language and General Studies classes it is a desirable but costly source book. To place in staff and student libraries should be beyond question.—J.M.W.

Rudy's Red Wagon—Communication Strategies in Contemporary Society by T. J. Rein (Scott, Foresman) Illinois, 1972, 160 pp, P'back $3.25.

Aimed at the college rather than the high school student, this book might have some application in communications courses as they are developing in colleges of advanced education. One obvious drawback is that the book is steeped in American allusions, not all of which would be readily understandable to the Australian student.

Its theme is a depressing one: it is basically about 'them'; 'they' subvert the processes of communication, twisting and manipulating the consumer. If we were to take the book completely seriously, we might well believe we no longer exercise any freedom of choice or discrimination at all. We are all, allegedly, the victims of elaborate conspiracies to destroy our very integrity as persons. In the opinion of this reviewer at least, such a view is unnecessarily alarmist. The manipulative uses of all forms of communication are alarming yet nonetheless, even in the country about which this book was written, the truth about Watergate, for example, has emerged, and the office of Presidency will as a result be freed of some of the corruption that surrounded it.

The book at most has transient interest and is unlikely to find a wide readership in Australia.—F.C.

The Writing on the Wall by P. Malone—Towards Understanding Series—ed. E. Castle & B. Thiering (Westbooks) Perth & Sydney, 1974. 60 pp, P'back, $1.65.

This is one of a series of booklets designed for students of the General Studies paper in the Higher School Certificate in New South Wales, though the editors expect that the series will be of use in other States.

This particular booklet concerns understanding of communication. The writer touches fairly briefly on issues of the impact of Film, its history, its power and the unique qualities as a creative art form. The book is intended to challenge interest and lead the student to read further. A range of practical and useful film study suggestions is offered, and suggested book titles for further reading are given, though the lists are hardly exhaustive.—F.C.

General Studies Workbooks 1-4 by H. Roebuck & E. A. Woodhouse (Hutchinson Educational) London, 1973, P'back, 48 pp, $1.30 ea.

This is a series designed for use by students in the lower stream of the junior secondary school. More than any others these students need to have their interests aroused by an attractive, stimulating presentation of material. The series provided numbered questions and activities under a topic heading with lined spaces for answers to be written in. The presentation is dreary and many of the topics refer to places and events which have no meaning for those outside of England. The series would be unsuitable for Australian use.—J.R.

Discussions. A Social Science Programme for Australian Schools by Timothy F. Spence and Graham Spencer (Lloyd O'Neil) Melbourne, 1972, P'back, $1.75 ea.

Unit 1 Crime, Police and Justice in Australian Society
Unit 2 Urban Living the Australian Way.

The authors state in the preface to Unit 1 that they felt the need for a series dealing with contemporary social issues in Australia. One couldn't agree more. For too long we have been using a great deal of material about similar problems in Great Britain and the U.S.A. The format of this series is very similar to that of the 'Connexion' series published by Penguin several years ago but the selection of material and its presentation are of a much higher standard than that of the English series and much more likely to stimulate research and discussion. Facts and statistics are clearly presented and excellent use has been made of newspaper reports, diagrams, photographs, cartoons to make points of their own accord. The authors have carefully presented differing points of view about the issues they raise but the emphasis has been placed constantly on the student forming his own opinion on the basis of information presented and his own research. This series is highly recommended for use in the junior secondary school.—J.R.

Media Means. M. Scott, D. Southern, M. Wasson (Whitcombe & Tombs) Sydney, 1973, 287 pp, Hard cover, $4.75.

Media Means is a large and imposing book which professes to encourage children to develop 'values and standards which facilitate a proper understanding of the media'.

There are three sections in the book. The first, 'The Printed Word', surveys Newspapers, Magazines and Comics. The section on Comics is the most comprehensive, and is unlike anything in other current books that I have seen. There is a range of activities here for junior classes.

The second section, 'Television', covers types of programmes, basic aspects of production and the 'star system'. The section is very fully illustrated, though with pictures of performers and stills from series doomed to be long forgotten while the book is still in use.

The third section, 'What Is Film?', offers a gesture at an historical survey of films, but concentrates mainly on the teachniques of film production adaptable for the classroom.

I think *Media Means* is a useful book, and we have bought a set for our school. I am not sure that incorporating the three sections in the one volume is necessarily a good idea, but it is a very sturdy book indeed, and one can hope for a long life expectancy. There are some odd features—a very idiosyncratic list of 'important directors and examples of their work' in the Film section is an example—but the book is easy to read and full of illustrations, suitable for Form I through to IV. It's a refreshingly unsophisticated, unpretentious book on the media, and one well worth a look.—F.B.

Living in Society (Mills & Boon) 1973, 30 pp, P'back, $1.85 ea.

The first series contains four books: *Focus on the Family*; *Making Ends Meet:* A guide to family finance; *Management for Living*; *Living With Advertising*. Teacher's Book by Philip Hughes.

This teacher's book provides much more than an introduction to the series. There is an excellent, brief exposition of the objectives of the series which states clearly the learning objectives and suggests the methods of work which are likely to achieve them. The author states that his aims relate to solving problems and he suggests methods, such as small group work, and the types of tasks best tackled in different works situations, which seem likely to realise this aim. Surely these are the matters teachers' books should be about—objectives and the methods we may use in our efforts, or more to the point, our students may use in their efforts to achieve them. For teachers who wish to introduce small group work into their classrooms this book provides excellent advice for getting started.

It is a pity the only topic book I have for review, *Living With Advertising*, by John Murray, has not been developed as well as it might in accordance with the objectives set out in the handbook. A great deal of the material presented to the readers could have been gathered by them. Surely this would have been much more in keeping with a problem solving approach to the topic. I would have thought that such an approach would have involved students in looking closely at the visuals and language used in different advertisements for different media, and in investigating the ways advertising companies plan campaigns to launch new products. The presentation is flat and uninteresting with line drawings that serve no purpose—they neither add to the text nor attract interest for their own sake.—J.R.

All about media . . .

MASTERING THE MEDIA

A GUIDE TO DISCRIMINATING USE OF THE MASS MEDIA

by Dwyer, Milliss, Thomson

The established media book for secondary schools. An English master, a Commerce master and a Media expert have combined to help schoolchildren become critical, discriminating users of the media. Their chapters not only impart necessary information but lead the student into the activities of discussion, research and writing. It is a subject in which *primary sources* are available in abundance; so that instead of learning at second-hand through books, the student can deal at first-hand with real newspapers, real programmes, real ads and the rest—a discovery experience through which he learns to search for material, gains insights, makes generalisations and exercises judgement, all with the aim of being an individual who makes up his mind rationally. Large format; 136 pp.; extensively illustrated; $2.25.

MEETING THE MEDIA

by Barry Dwyer & Bruce Thomson

Introduces younger pupils (lower secondary and primary) to thoughtful use of television, radio, newspapers, comics and advertising. They "meet" the media through a host of exploratory activities and start thinking about virtues and vices. . . . By the authors of "Mastering the Media", now presenting an introductory text. Large format; 64 pp.; only $1.60.

UNDERSTANDING TELEVISION

by T. V. Cooke

An entertaining, simple, popular approach, full of activities, ideal for junior secondary classes. Published for the E.T.A. of N.S.W. Large format, extensively illustrated; 56 pp.; only $1.60.

LANGUAGE AND THE MASS MEDIA

by Ken Watson & Frances Christie

Showing how relevant and interesting the study of language can be, this book discusses with senior students how English is used and misused in

Newspapers—Television—Advertisements—Films—Radio

and leads them into critical thought, controversy and activities. An increasingly popular text; 80 pp.; only $1.45.

REED EDUCATION

51 Whiting Street, Artarmon, N.S.W. 2064.

182 Wakefield Street, Wellington, N.Z.

Schools Council Integrated Studies (Oxford University Press), 1972.

Unit 1—**Exploration Man** (handbook), P'back, $2.35.

Unit 2—**Communicating with Others**—three-part kit—each part $14.45.

Unit 3—**Living Together**—two-part kit—each part $14.45.

(Slides, tapes and teacher's guide extra.)

A few years ago the Schools Council of Great Britain set up a project at the University of Keele to examine the ways in which integrated studies in the humanities area of the curriculum might be developed. The term 'integrated studies', as defined by the Keele team, implies the exploration of any theme or problem that requires the help of more than one subject for its understanding. A measure of inter-departmental team teaching is thus envisaged.

The first materials from the project are now available. They are aimed at children in the 12-14 age range. *Living Together* is based on a study of the Dayaks and of the inhabitants of Tristan da Cunha, contrasted with 20th century industrialised society and the society of Imperial China. Of greater interest to English teachers is *Communicating with Others*, which explores the range of ways by which men can communicate with one another.

The materials in the kits are of high quality and imaginatively put together. They are worth examining, even by teachers working in schools where integration seems an impossible dream.—K.W.

MULTI-MEDIA KITS

Sound-Slide Programmes: A Basic Approach to the Humanities

Time-Life Education, situated at 24 Allan St, Pyrmont (phone 660-0966 and you can park a car), is the distribution agency for a series of teaching programmes packaged into separate kits to help teachers of English, Art and Social Science. These programmes have been developed by an educational staff working in The Centre for Humanities in the United States of America. In a word they are brilliant.

Each kit consists of a set of 160 slides placed in two Kodak Carousel Cartridges making two parts to each programme. Two tape cassettes 'match' each of the carousels to provide a commentary. As well, the commentary has been placed on L.P. records for those schools which do not possess cassette players or for those who wish to use the L.P.s as a master copy and tape whole or part of the commentary for their own purposes. A most comprehensive Teacher's Guide accompanies each kit which includes lesson plans, study assignments, inquiry exercises and teaching guidelines for future teaching developments. The commentary for each part of the kit runs for about 20 minutes.

Some of the specifically labelled English programmes include such topics as 'Media and Meaning', 'Man as Symbol Maker', 'Myths and Legends', 'How Words Change Our Lives', 'Man's Search for Identity', 'Literature With a Message', 'Conformity and Individualism', and 'The Many Masks We Wear'. The exciting feature of this teaching and development is the interdisciplinary approach that has been taken, which easily crosses the arbitrary barriers created by our compartmentalised system of education, and so they relate to the whole student. Each programme would have total or part relevance to English, Social Science, Art Appreciation and General Studies and could be used with effect from First to Sixth Form. This feature of multi-subject appeal makes them very attractive for becoming part of the teaching resources which many schools are now developing in a central area as part of the school library.

The indexed cartridge carousel eliminates time spent previously in organising and loading individual slides and their random access makes it an easy matter for the teacher to use any sequence of visuals for comparison, reinforcement or stimulation to become part of an integration or theme not directly related to the full programme. Indeed, one visual could supply the focus for a single lesson or a series of lessons. These features of flexibility and simplicity of use are very attractive ones.

The slides themselves have been carefully selected from art, architecture, sculpture, graphic design and photography and the sound-track commentary is carefully mixed with musical sequences and selections from prose and poetry. The commentary does enable students to relate verbal concepts to the visual image. Projection can take place in a semi-illuminated room which would enable students to take notes and allow the teacher to develop the class response.

Quite a number of experienced teachers of English have viewed many of these programmes and all are most enthusiastic about the quality,

flexibility and wide teaching application each unit possesses. The price to schools is $97.50, which is quite comparable to the cost of a class set of text books and in so many cases would be much the better buy. Find time to have a look at these!—J.H.

Images of Man (Scholastic/H. J. Ashton) Kit containing photographs, filmstrips, cassettes $55 (with records instead of cassettes $45).

For those who feel they have exhausted (at least temporarily) the conventional approach to themes through topics and pieces of literature this kit may well provide a fresh approach not only towards English but towards a course which integrates English, Social Science and Humanities. The kit is much more than a collection of photographs to stimulate writing. It contains selections from the work of four photographers, W. Eugene Smith, Bruce Davidson, Cornell Capa and Don McMullen, presented on filmstrips and as photographs. The photographs are superbly reproduced. The filmstrips and photographs together present visual themes with which the photographs have become deeply concerned. Accompanying each visual set is a tape recording of the photographer commenting about individual pictures, his attitudes towards his art and reasons for preoccupation with certain themes. Eugene Smith's collection is entitled 'Between Birth and Death, An Affirmation of Life'. His first collection is of photographs taken during World War Two and his second includes pictures of those whom he feels have made a significant contribution to life—Albert Schweitzer, a seemingly tireless midwife in a poor South American community, villagers living simply in Spain. Don McMullen emerges as a photographer haunted by the horrors of war and the misery of those who lived through such times. Even his photographs of the English countryside, to which he retreated between wars, are gloomy and oppressive and devoid of people. Many of his pictures are physically horrifying but his stark, formal portrait of the shell-shocked soldier is one of the most powerful in the series.

Tapes, filmstrips and photographs can be used separately or in various combinations thus giving the kit a flexibility which is essential if the teacher is to adapt its use to the interests and abilities of different classes.

The Teaching Guide includes transcripts of the tapes placed beside the photographs to which they refer. There are excellent suggestions for courses of work which could be developed from a study of the photographs. These include suggestions for researching particular social problems; making one's own collections of photographs on a particular theme; reading novels whose themes are associated with those of the photographs; writing stories and plays about them. The student is asked to consider each photographer's approach to his art; his attitude towards his subjects; his involvement, or lack of involvement, with them and his feelings about his work and its role in present society.

In the Art and Photography Section of this guide there is a detailed analysis of photographic techniques and some discussion about the relationship of photography to other art forms. Although some parts of the kit could be used by junior secondary students it would be middle and senior students who would use it to most benefit. Here is an approach which offers innumerable possibilities for use.—J.R.

GOOD AUSTRALIAN ENGLISH

edited by G. W. Turner

author, "The Australian Language in Australia and New Zealand"

Eleven leaders in various fields of English ask: What is good English? What is Australian English? How good is your Australian English? They answer these questions for students and teachers, transforming theoretical language study into a practical exploration of how to use our language better every day. All senior language study should be linked to this book. Here is its Contents page . . .

Good English in Australia and New Zeaalnd 11
G. W. Turner
Reader in English, Adelaide University

Distinctive Features of Australian English 33
W. S. Ramson
Reader in English, Australian National University

Change in Australian Idiom 47
J. S. Gunn
Assoc. Professor of English, Sydney University

Usage: Variety in Our English 65
Yon Maley
Lecturer in English, Macquarie University

Grammar, Meaning and Style 85
R. D. Eagleson
Assoc. Professor of English, Sydney University

Mass Media and Our English 103
Joyce Belfrage
Lecturer in English, Macquarie University

Teaching and Learning English 125
Graham Little
Inspector, N.S.W. Education Department

Sanity in Spelling: Use of Dictionaries 143
H. P. Schoenheimer
Author & Educational Correspondent

Technical, Business & Official English 165
Allen Green
Senior Medical Administrator

Good Australian Speech 195
Arthur Delbridge
Professor of English, Macquarie University

Good Writing 211
R. D. Walshe
Editor and Teacher

Spelling List of Difficult Words 231

Guide to Usage and Style 241

8½ in x 5½ in 320 pages cased $4.95

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THE RETARDED READER

All in the Family; **Who Cares?**; **Lost and Found** (Checkers Series) by Barbara Bayers, Illus. by Gay Galsworthy (Angus & Robertson) Sydney, 1973, 80 pp. P'back, $1.00 ea.

These short novels for the remedial reading group are realistically told and use clear print, frequent illustration and reinforce vocabulary development. Paragraphs consists of only two or three simple sentences. Inner urban families are the focus of each story, the chief viewpoint being that of the one in trouble or close to another in trouble. The main development is the coming to a new understanding of relationships.

The families are extended to include grandparents' and married siblings' homes, and, within a family, a wide age-range is given. Problems are set in the milieu of working-class family life; the young girl pregnant, the separation and divorce of parents, a stolen car case to court, the search for a lost younger sibling, and the effect of such events on various family members. There is a curious lack of moral awareness in perceiving the problems only as problems, without any feeling of moral wrong involved—e.g. the car is stolen as a prank. I also found annoying the lack of generosity of spirit of people and events. Petty banalities in quarrels and conversation, however, can only be viewed as part of the realism of showing the social group concerned. The first title has an entirely inadequate conclusion, though it is well told in terms of individual experiences in the situation of parental separation. Despite stereotyped characterisation, the four stories will be popular reading and the remedial reading classes should have multiple copies in the class library.—R.L.

I Spied for Stalin retold by John Kennett (Blackie—The Kennett Library) London, 1973, 138 pp. Hard cover, $2.20.

The story is interesting, unusual and well sustained, although it does demand some familiarity with Communism as an ideology, totalitarian methods, Stalin and the like. The vocabulary is quite appropriate for the backward reader in Second or Third Form—not babyish in any way. It should appeal to boys and girls, although more to girls.

The interest level is fairly high (due to suspense and unusual story) but pupils might have trouble grasping the setting and atmosphere initially. Perhaps it would need some introduction by a teacher.—J.B.

The Way to Work by James Hodgson and Keith Charlesworth (Macmillan) London, 1971. A series of ten. P'back, 95c each.

Titles: *Leaving School—Starting Work** (this title only not recommended); *The Baker*; *The Builder's Labourer*; *The Garage Hand*; *The Farm Labourer*; *The Van Boy*; *The Warehouseman*; *Cars, Vans and Lorries*; *Lifting and Carrying*; *Word Bank*.

This is an excellent series for the general activities class to have on its class bookshelves, or for use with the group who are in their last term at school (who turn 14.10 during term or following vacation). To gear most of the work of those pupils to preparation for working life and

social responsibilities through excursions, projects, role-plays, self-initiated work and group work etc. is the most profitable way to spend that term. These books take each job and explore what it entails; what such a worker does, essential vocabulary to be read in that job, range of conditions under which he must work, people with whom one works, notices and advice, and whom to ask for help. For Reading Age 7 yrs 6 mths to 8 yrs 6 mths, the books describe work within the potential of the readers. Illustrations and print are clear and attractive.

* The first title, *Leaving School—Starting Work*, is entirely inappropriate for Australian schools and would be misleading to pupils reading it. Keep it off the shelves; you could find yourself finding your pupils jobs as school teachers are there designated as those who will be involved in finding work for the school-leaver. Really schools could play a larger role in this regard for less able school-leavers, but that's just one area where this title gives English conditions not applicable here.

Otherwise I heartily commend the series. Buy multiple copies soon for the boys leaving school at pre-functional reading level. There's a need for Australian writers to take the pattern and explore other work areas.

There's no book oriented to early-leavers who are girls and unlikely to want this particular material. They may want such books on waitressing, nursing aides, domestic cleaning, hairdressing, shop-assistants, factory work, bus conducting, railway jobs and so on. There's also a need for an Australian book on how to get jobs and lose them.—R.L.

Inner Ring Facts

Aeroplanes by James Stewart; **Ships** by Frank Knight (Ernest Benn) London, 1973, 48 pp, Hard cover, $1.75 ea.

These latest titles will be welcomed by teachers and librarians extending collections for remedial readers from Reading Age 9 yrs 6 mths upward. They are excellent in interest and information, and drawings and photographs are pleasing and a focus of interest on every page. Each includes historical survey, the variety of types of plane or ship, their use in war, and modern versions. *Aeroplanes* also explains flight principles, and *Ships* includes a section on personnel. Vocabulary is extensive and enriching to those at this reading ability level, while print masses are no more than half page and sentences simple in form. While the hard covers may be less popular than paperbacks here, they are in harmony with the high standard and kind of art work used and are durable. Indirectly they may also convince that hard-backs aren't only for small children but hold matters of interest.—R.L.

Inner Ring True Stories

True Stories of the Sea; **True Stories of Exploration** by Frank Knight (Ernest Benn) London, 1973, Hard cover, 48 pp, $1.75 ea.

Again for those of Reading Age 9 yrs 6 mths and over, these two books will engross the reader by their well-written stories, adventure and delightful ink drawings. The illustrator, Victor Ambrus, has collaborated with Knight and captured the spirit of the writing in both scene and characters. The first title gives the stories of the ships *Revenge*, *Mary Celeste*, *San Demetrio* and *Amethyst*; the second book tells of Columbus, Captain Cook, and the search for the North and South Poles. English,

History and Social Studies teachers have stories to read to their classes and in the library some easy and enjoyable reading for individuals. I think both these titles would be oftener chosen had they strong soft covers instead of the hard cover used.—R.L.

Trend Books: Dead Man's Float by R. V. Carr; **Old Cranky Jack** by R. V. Carr; **Scrap Iron Kid** by John Jones (Cheshire) Melbourne, 1973, 120 pp, 152 pp, 92 pp, P'back, $1.50 ea.

By now every English teacher should be well acquainted with this invaluable series. The latest titles cater for teenagers with reading ages of about ten or so years, and can be strongly recommended. The whole *Trend Library* is now available in an attractive and durable box for $30.—K.W.

Patchwork Paperbacks ed. Barry Carozzi (Cassell) Melb., P'back, $1.00 ea
New titles: *Fallen Spaceman*; *Surfboard*.

Recommended without reservation for slower readers at secondary level. The books are well written, well presented, well illustrated and represent good value for money; they are in constant demand at this reviewer's school.

Review titles were *Fallen Spaceman* and *Surfboard*. *Fallen Spaceman*, an adventure/fantasy, is very popular indeed; students respond enthusiastically to its appeal, and want to talk about it. *Surfboard* is set in a Melbourne inner suburb, and students remark on the realism of its presentation of life and its problems. The story is told in the first person by a young teenage boy, who runs away when the money he has been saving for a surfboard is gambled by his father.

An excellent series, best purchased in multiple copies.—R.S.

INDEX OF ADVERTISERS

A.A.T.E.—inside front cover
Cambridge University Press 23
Cassell Australia 7
E.T.A. of N.S.W. 1, 19, 28
Holt-Saunders 45
Macmillan Australia 15
Thomas Nelson 30-31
Reed Education 36-37, 59, 63, back cover
Rigby 47
S.R.A. 51
John Wiley 35

INDEX OF BOOKS REVIEWED
(by title)

Adventures of Gervase Becket 42
All in the Family 64

Begin at the Beginning 14
Being Born and Growing Older 32

Carrigan Street 44
Case for Examinations, The 3
Catalyst 20
Caves 20
Cay, The 38
Chaucer and Medieval Estates Satire 50
Chequers 64
Children and Literature 55
Christmas Carol, A 44
Communicating I 14
Concise Dictionary of English Idioms 27
Continual Singing, The 29
Craft of Detection 38

Dead Man's Float 66
Discussions 57
Door Opens to Reveal 48
Dramascripts 44

English in New Zealand 8
English for Children of the Global Village 10
English for a New Generation 3
English Today 21
Exit, Pursued by a Bear 46
Explorations in Children's Writing 22
Explore and Express III 16
Exposures 20

Fallen Spaceman 66
From Dialogue to Discourse 26

General Studies Workbooks 57
Glimpses in the Dawn 14
Groundwork in Plain English 25
Group Approach to Shakespeare 42
Guardians, The 40

Heritage Illustrated Dictionary 28
Hijack 44
Honey of Man, The 41
How to Read Shakespeare 52

I Spied for Stalin 64
Identity 20
Images of Man 62
Imagine 39
In and Out of Love 32
Independence in Reading 10
Inner Ring Facts 65
Inner Ring True Stories 65
Insight into English 16
Introduction to Literature 50

Jacaranda and Illawarra Flame 29
Jane Austen Companion 54
John Milton Introductions 54
Joysprick 55

Know Thyself 13

Land's Meaning, The 33
Language of Primary School Children 5
Laundry Girls, The 44
Leopards 33
Let the Poet Choose 38
Let's Talk of Many Things 18
Literature: Fiction 40
Living in Society 58
Living with Your Environment 18
Lost and Found 64

Making Poetry 9
Making Tracks 21
Marion 43
Matter of Style, A 27
Man and Beast 21
Media Means 57
Medieval Romance 50
Men and Messages 56
Milton Introductions 54
Minor Poems in English (Milton) 33
Move! 42

New Movements in the Study and Teaching of English 3
Norm and Ahmed 48
Novels of Jane Austen 54

Old Cranky Jack 66
On the Run 38
One Way Possible, The 13

Paradise Lost 33
Patchwork Paperbacks 66
Perceptions 16
Pit, The 38
Poemcards 29
Poetrycards 29
Poetry of the Canterbury Tales 52
Positively 18
Practice of Poetry, The 53
Present Imperfect 38
Presenting Poetry 10

Question of Competence, A 12
Questions of Rhetoric and Usage 25

Reading and Teaching the Novel 8
Reading Improvement in the Secondary School 11
Reading Study Units 40
Readings for Teaching English 8
Receiving End, The 13
Resources 6
Rymyng Craftily 52
Rooted 48
Roy Murphy Show 48
Rudy's Red Wagon 56

Schools Council Integrated Studies 60
Scrap Iron Kid 66
Selected Tales (Lawrence) 39
Shakespeare Survey 53
Shaping Joy, A 53
Small Group Discussion 10
Some Say a Word is Dead 17
Sound-Slide Programmes 61
Space on the Floor, A 9
Story 17
Strategies of Rhetoric 25
Surfboard 66
Syntax and Style 24

Take One 43
Teaching English in the Middle Years 3
Teaching of English in Secondary Schools, The 8
Techniques of Screenplay Writing 25
This Life 29
Three Plays 48
Time-Life Humanities Kits 61
Topicsheets 16
Trend Books 66
Tristan and Iseult 39

Understanding Children Writing 5, 22

Vice Versa 44
Vital Approach, The 27

Watership Down 39
Way to Work, The 64
Who Cares? 64
Whole Word Catalog 24
Words in Your Ear 32
Writer's Signature, The 25
Writing on the Wall 57

Youth Communicates 13

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